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STAR WARS INSIDER

20TH ANNIVERSARY

STAR WARS

RETURN OF THE JEDI

ULTIMATE *INSIDER'S* GUIDE

100 *JEDI* SECRETS

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REMEMBERS WICKET

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REVENGE OF
THE COLLECTORS

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WHO'S WHO:

MAX REBO BAND

EPISODE III

U P D A T E

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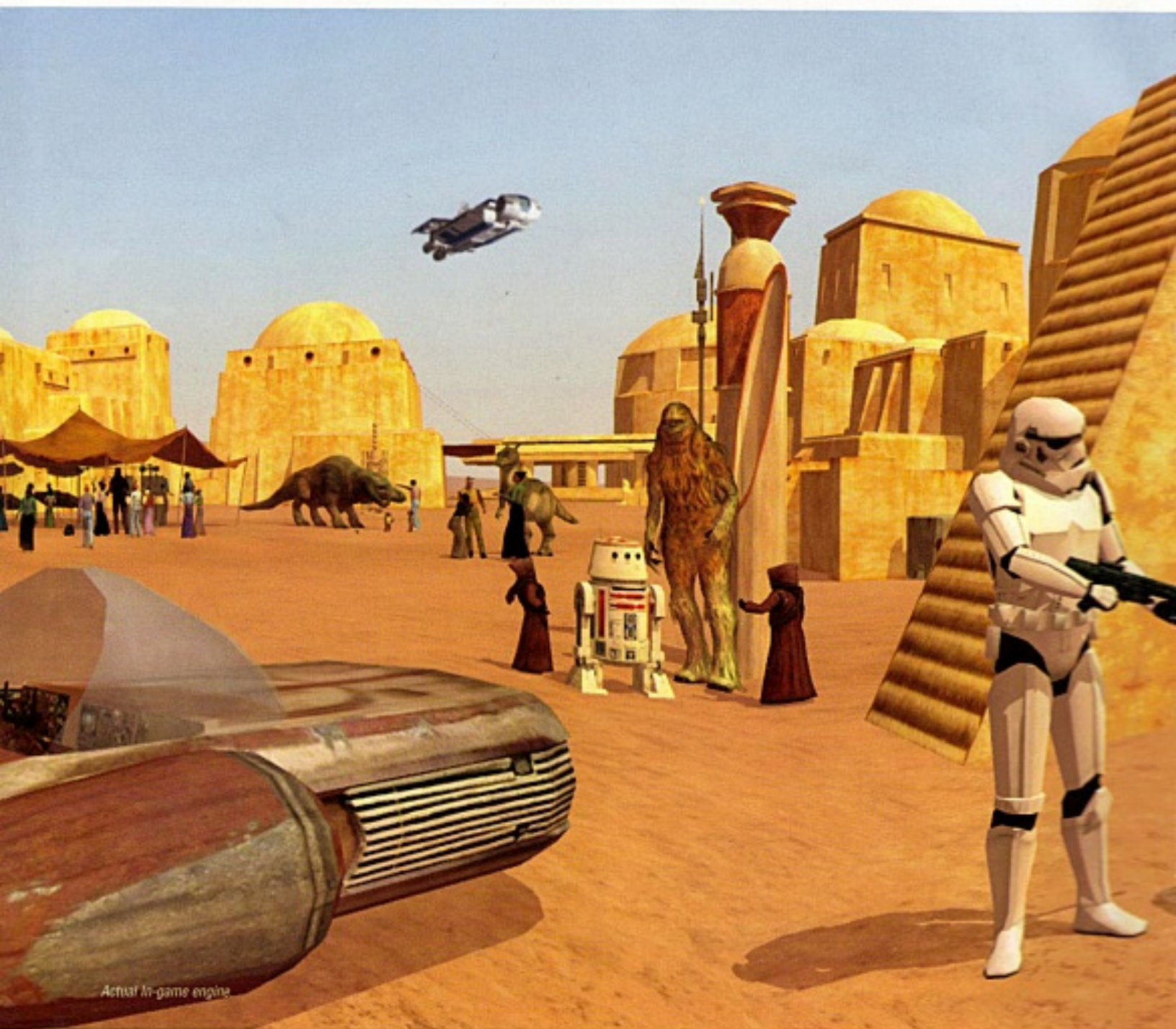
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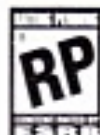




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BANTHA TRACKS

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ON THE COVER

Luke and Leia swing into action to celebrate the twentieth anniversary of *Star Wars: Episode VI Return of the Jedi*.

INSIDE: Fan Road Trippin', custom *Star Wars* cars, and strollin' with the Ewoks through a *Return of the Jedi* scrapbook.



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REVENGE OF THE JEDI, DARN IT!

YOU RETURN A LIBRARY BOOK, NOT A DARK LORD OF THE SITH

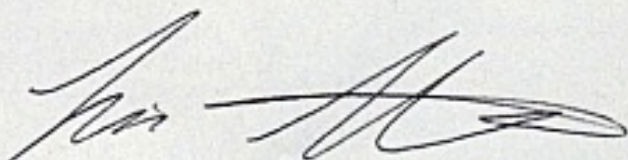
I remember the opening of *Return of the Jedi* in theaters as if it were yesterday. I had never been more excited about the opening of a new movie in my life. For three long years I had eagerly awaited the conclusion of the *Star Wars* trilogy; my young mind had conjured up the ending before I even saw the opening scroll. I knew what was going to happen. It had been foreshadowed in *Empire*. Luke was finally going to kill Darth Vader. Good was going to conquer evil. I could barely contain my excitement as I watched the movie unfold.

Finally, there it was—the moment I had waited for—Luke and Vader fighting in front of the Emperor. I was enraptured by every hum and strike of a lightsaber. Finally, I would get the satisfaction of seeing Luke decapitate Vader in front of the Emperor. And then, as I looked on in horror... what the heck was Luke doing? Throwing down his lightsaber? Vader must be killed!

I looked on in disbelief as Luke not only didn't kill Vader but actually saved him. I felt sick. This was not the way the movie was supposed to end! As I left the theater, I felt confused and betrayed. That wasn't the movie I wanted to see. It wasn't my conclusion to the *Star Wars* saga. What had George Lucas done to my movie?

I didn't watch *Return of the Jedi* again until 1994 and indeed dropped out of *Star Wars* fandom until then. Years had mellowed my attitude toward the movie, but I still wasn't eager to see it again, and it took a friend to talk me into it. But, you know, I was pleasantly surprised when I watched it for the second time. Maybe it was the fact that I had matured and better understood the themes that Lucas was trying to convey. Maybe it was the fact that I had had the time to ruminate on what I had seen back in 1983, and after the second viewing, each time I saw *Jedi* again, I liked it a bit more until it finally brought me back to the light side of the Force with the Special Edition.

Now with Episode III looming before me, like the girl I was back in 1983, I am getting excited. Not a week goes by here at the *Star Wars* Fan Club where we don't hypothesize about what is going to happen in the final chapter, and I can't wait to see the movie! Sure, a part of me is fearful of repeating my *Return of the Jedi* experience, but time has taught me to trust in Lucas' vision, and I can't wait to see how he is going to tie all of the movies together. Until then, I think I'll go home tonight and slip *Return of the Jedi* into my laserdisc player. Yub, yub!



Lisa Stevens
President, Official *Star Wars* Fan Club

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REBEL RUMBLINGS



In "Rebel Rumbings" in issue #65, we made an error in the caption of Billy Berggren's spiffy paint job—but not the one most people pointed out. Along with six very pleasant letters from helpful fans, we received this one:

WE ARE NOT FUNNY—NOT EVEN A LITTLE BIT

Shirley you jest! And Shirley your immense denseness (seconded only by Jabba himself) has been pointed out to you by the bike's owner, Mr. Berggren, as well as many others before I got the chance to write—but Frankly (Shirley's significant other?), you deserve as many thumps to the back of the head as we can give you.



Whack! I hope your hair is flying . . . The bike's plates (D5IDE) read DARKside, not DEcide! Dmorons are perhaps too close to Dsources to Dcipher Dnoses on Dfaces! I can't believe your comments made it to print without anybody at all along the way catching the misunderstanding! Dmerits to Dstaff!

VALERIE WING
Sacramento, CA

As much as we enjoy Dmerits and lots of exclamation points, we have to point out that the "decide" remark was a joke, although apparently not a very obvious one. Our real mistake was a cut-and-paste catastrophe that rendered "Shirley, New York" into "Shirley," which Mr. Berggren's wife assures us in no uncertain terms is not the name of his motorcycle. Our apologies to Billy. We're off to comedy camp now.

That issue wasn't the only to feature an editorial gaffe recently. In "Novel Approach" (Star Wars Insider #66), the caption to Lucas Licensing Director of Publishing Lucy Autrey Wilson's photo incorrectly

WANNA RUMBLE?

Write to: **REBEL RUMBLINGS**, 3245 146th Place SE, Suite 110, Bellevue, WA 98007, or e-mail rwinsider@paizo.com. Letters may be edited for clarity and space considerations. All mail MUST include your full name and home city. Star Wars Insider is not responsible for any unsolicited material received. All material sent to "Rebel Rumbings" becomes the property of Lucasfilm, Ltd. Due to time constraints and the volume of letters received, individual responses are not possible.

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Identifies her as the Director of Publications. We regret the error. Those responsible have been cast into the pit of Carikoon, the nesting place of the all-powerful Sarlacc, to be slowly digested over a thousand years. Or until the next deadline—which ever comes first.



Lucy Autrey Wilson,
Director of Publishing



The All-Powerful Sarlacc

SUPER TROOPER

A few months ago, I was heading out to Chicago from Detroit with my wife, my brother, and a friend. Along the way, we were stopped by a state trooper on highway I-94. I was moving at 78 mph in a 70 mph zone.

» CONTINUED ON PAGE 93



MORE CAR TALES

Your magazine is "impressive . . . most impressive." As for my car and myself, "We would be honored if you would include us."

ROBERT AMIR MOHAMMADI
Somewherein, CA

Believe it or not, I had to write a letter to the Illinois Secretary of State's office explaining that "EXECUTR" was Darth Vader's Super Star Destroyer and did not mean executioner!

CHRISTY GERVAIS
Winthrop Harbor, IL



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PREQUEL

Rick McCallum Busts Rumors & Drops Hints

Rick McCallum, Producer of *Star Wars: Episode II Attack of the Clones* and Anthony Daniels (C-3PO) on the set of *Attack of the Clones*, Fox Studios, Australia.

Photo by Sue Adler.



It's very exciting for me. We're back. We're back, making a movie!

Early this year, the first of the purportedly leaked script synopses for Episode III began hitting the Internet. Some were so patently false that even the webmasters who posted them did so with derisive disclaimers, but a few gave hope to even the most jaded of spoiler-hounds. Some began to think that a real plot summary had slipped out of 20th Century Fox studios in Sydney, Australia. Naturally, when we rang up Down Under in early February, our first question for *Star Wars* producer Rick McCallum was what he thought about these summaries.

"I love it," he replied, laughing. "I haven't actually seen them, but I love that people are making them up."

But couldn't someone have leaked the first pages of a script he expected to receive in January (as reported in last issue's "Prequel Update")? Apparently not, since McCallum had yet to receive any script pages. Still, maybe the leak was based on the outline, then. We'd heard from our Bothan spies that he'd received one just a few days earlier.

"No, not true either," he said. "We get that hopefully by the twenty-first of February."

And so we receive another object lesson in not believing everything you read online—or hear from those sneaky Bothans. What you can believe is your faithful *Star Wars Insider*, presenting you once again with the only printed update you can trust.

Episode III Production Status

Many of the events McCallum predicted would begin in January are now underway or are completed, as is the case with setting up the facilities. "We were very lucky," he says. "Usually it takes about four or five weeks to set up something as complex as this, and we did it in three weeks, so everybody's jazzed. It's very exciting for me. We're back. We're back, making a movie!"

Key events for the first few weeks in February include construction and continued work on the costumes. Production designer Gavin Bocquet's set design team is poised to turn its designs into reality, while costume designer Trisha Biggar and her team of six (which will expand rapidly as production accelerates) have their hands full of fabric. "We start building our first set on Monday," says McCallum. That means hiring local help the week before, but as with the costume designers, the plan is to start small. "We'll start up with about 30 people, and that'll mushroom up to about 300 when we get up to full steam, probably sometime in mid-April."

Until then, the teams in Sydney and at Skywalker Ranch continue to communicate both in words and with pictures. "We've been talking to George two or three times a week," says McCallum. "We have a video-conferencing system that goes straight into his office. We send him artwork every other day."

Of the estimated 10,000 pieces of artwork that will be created for Episode III, George Lucas has already approved about 2,000. Ultimately, about 50 or 60 percent of the concept work will be approved and make its way onto the screen, estimates McCallum.



George Lucas approves conceptual artwork for *Star Wars: Episode II Attack of the Clones* at Skywalker Ranch. Photo by Giles Hancock.

UPDATE⁶⁷

by Dave Gross

Even with the film's release over two years away, the artists are still near the beginning of the work they started a few weeks after *Attack of the Clones* hit screens. Such a long-term investment of time in a single movie is not unusual for them, reports McCallum, noting that concept artists Erik Tiemens and Ryan Church will spend three years or more on the project. "It's no different from Episode II or Episode I," he says. "There's still an enormous amount of work that goes on after we finish shooting, so the art department process goes on all the way through until the day we deliver the movie."

The conceptualization and pre-production will continue through the spring and into the summer months, when George Lucas joins the cast and crew in Australia. "Then it's up to him to finish each day's work," says McCallum. "We've been prepping for that moment for over a year, so we know what to give him. We know what has to be done."

The arrival of the writer/director does not mean that the producer's role is over, however. McCallum says, "It's not that it becomes easier for us, it's just because we're ready for it, and we know what we've got to do each day—whereas right now it's kind of an amorphous thing. We don't have a schedule, we don't have a script, we don't know how we're going to lay it out, we don't know what to build first, so all that produces a little bit of anxiety, because you've got nothing definite yet. But once we get the script, we'll know we'll be on our way."

Men at Work

The pre-production work in Sydney has gone so smoothly in large part due to the experiences of Episodes I and II. At first, combining English and Australian crew members required

Great Moments in One-Word Answers

Each time we call, we ask Rick McCallum questions we know he can't answer, but then he surprises us by answering one of them. Will there be any cameos of classic trilogy characters in Episode III?

"Absolutely," he says.

When we ask for details, he astonishes us further by revealing the identity of one of the cameo characters... just before swearing us to silence on the matter.

Sorry! Maybe next issue. (Then again, maybe not.)

everyone to make some adjustments. "The first time," recalls McCallum, "it was two different working cultures—not that one is better than the other. You've just got to find a middle ground. Some things the Australians do better than anybody else in the world; some the English do better. You've got to figure out which is which and try to get both groups to work closely together. We don't have that problem now. It's working really well."

Among filmmakers, Australian crew members aren't known for having a particular specialty. Instead, McCallum says, "They do many, many things really well."

That's the opposite of the usual emphasis on specialization in the film industry. "In America, if you're a focus puller, that's what you do," he says, "whereas [in Australia] if you're a focus puller, you're also a good grip and you know about lighting. Because their films are very small and they don't have a lot of money, they have to be good at two or three or four different things. They multitask very well, and they have a lot of gifts. The guy who's doing our special effects, David Young, is an electrical engineer. He's also a scientist. He's

got so many disciplines, and he brings them all to his jobs. He's much more creative than what we would normally find [in a specialist]."

Cast Calls

While their arrival is still months away, the cast of Episode III is a constant consideration even during the earliest stages of production. "I just spoke to Hayden last week, and next week I'll speak to everyone else and just start talking about where they want to live, what they want to do, when they want to come down, and everything else."

That "everything else" sounds as though it could be a lot of work, but McCallum says that it doesn't amount to so much because the actors are all professionals. Even so, he adds, "The actors have their own personalities and what they like to do. Some like to come straight in the day before. Each person has his or her own way of working."

While Samuel L. Jackson is likely to fly in, do his work, and fly off to another role soon after, others need to be in Sydney before shooting begins. "Hayden wants to come about four or five weeks before, because he's got a lot of things to work on with [stunt coordinator] Nick Gillard on all the fight sequences. Same with Ewan. And then Natalie will have a lot of costume fittings, so she'll have to come in for them."

What's certain is that when each star arrives, everything will be ready for them and their director. "Our job is to support," says McCallum of the production team. Even long before shooting begins, he relishes the long workweeks and anxious months of preparation because, as he puts it, "You're only a producer if you're making a movie, and you're not if you're not." ☺

STAR NEWS 67

by Benjamin Harper
& Insider Staff

THE OFFICIAL STAR WARS FAN FILM AWARDS STARWARS.ATOMFILMS.COM

» Star Wars Fan Film Awards Return in 2003

The Filmmakers Strike Back

After their resounding success last year, the *Star Wars* Fan Film Awards return for a major sequel, with new categories, new prizes, and a new venue for the awards ceremony.

The Awards recognize the popularity and entertainment value of fan-made films relating to the *Star Wars* movies, and their impact on popular culture and the fan community. Lucasfilm Ltd. and AtomFilms announced that the Awards ceremony will take place at this year's Comic-Con International, which runs from July 17 to 20 in San Diego.

The Awards will give creators of *Star Wars* fan films the opportunity to showcase their work to millions of viewers worldwide, both at the Official *Star Wars* Fan Film Awards website (www.starwars.atomfilms.com) and at Comic-Con International, the largest comic book and popular culture convention in the world.

Original productions qualifying as finalists will compete for top honors, including an award picked by *Star Wars* creator George Lucas.

"I was particularly happy that we sponsored a Fan Film Awards contest that culminated in ten fan filmmakers getting trophies at *Star Wars* Celebration III," in Indianapolis last May, Lucas said. "Out of the current crop of young moviemakers will likely come some of tomorrow's best writers, producers, and directors."

"Once we saw the popularity of the Awards last year, we knew we had to continue them," said Jim Ward, Vice President of Marketing at Lucasfilm.



"Once we saw the popularity of the Awards last year, we knew we had to continue them."

—Jim Ward,
Vice President of Marketing at Lucasfilm

The three main *Star Wars* Fan Film Awards, presented at Comic-Con International, include the George Lucas Selects Award, the Skywalker Sound Award, and the Audience Choice Award. Other awards for fan film achievement will also be announced at Comic-Con International. Some of

the awards will include cash prizes, and winners will receive the special Fan Film Awards trophy first given last year. The winners of both the George Lucas Selects and Skywalker Sound awards will receive cash prizes and the opportunity to spend half a day at multi-award-winning Skywalker Sound at Skywalker Ranch, working with an editor on a professional sound mix of their winning films.

AtomFilms, producer of the Official *Star Wars* Fan Film Awards, is accepting submissions until 12:00 noon Pacific Time June 3, 2003. To qualify for the competition, films must meet the guidelines for *Star Wars* fan films outlined at www.starwars.atomfilms.com.

UPDATE⁶⁷

by Dave Gross

Even with the film's release over two years away, the artists are still near the beginning of the work they started a few weeks after *Attack of the Clones* hit screens. Such a long-term investment of time in a single movie is not unusual for them, reports McCallum, noting that concept artists Erik Tiemens and Ryan Church will spend three years or more on the project. "It's no different from Episode II or Episode I," he says. "There's still an enormous amount of work that goes on after we finish shooting, so the art department process goes on all the way through until the day we deliver the movie."

The conceptualization and pre-production will continue through the spring and into the summer months, when George Lucas joins the cast and crew in Australia. "Then it's up to him to finish each day's work," says McCallum. "We've been prepping for that moment for over a year, so we know what to give him. We know what has to be done."

The arrival of the writer/director does not mean that the producer's role is over, however. McCallum says, "It's not that it becomes easier for us, it's just because we're ready for it, and we know what we've got to do each day—whereas right now it's kind of an amorphous thing. We don't have a schedule, we don't have a script, we don't know how we're going to lay it out, we don't know what to build first, so all that produces a little bit of anxiety, because you've got nothing definite yet. But once we get the script, we'll know we'll be on our way."

Men at Work

The pre-production work in Sydney has gone so smoothly in large part due to the experiences of Episodes I and II. At first, combining English and Australian crew members required

Great Moments in One-Word Answers

Each time we call, we ask Rick McCallum questions we know he can't answer, but then he surprises us by answering one of them. Will there be any cameos of classic trilogy characters in Episode III?

"Absolutely," he says.

When we ask for details, he astonishes us further by revealing the identity of one of the cameo characters... just before swearing us to silence on the matter.

Sorry! Maybe next issue. (Then again, maybe not.)

everyone to make some adjustments. "The first time," recalls McCallum, "it was two different working cultures—not that one is better than the other. You've just got to find a middle ground. Some things the Australians do better than anybody else in the world; some the English do better. You've got to figure out which is which and try to get both groups to work closely together. We don't have that problem now. It's working really well."

Among filmmakers, Australian crew members aren't known for having a particular specialty. Instead, McCallum says, "They do many, many things really well."

That's the opposite of the usual emphasis on specialization in the film industry. "In America, if you're a focus puller, that's what you do," he says, "whereas [in Australia] if you're a focus puller, you're also a good grip and you know about lighting. Because their films are very small and they don't have a lot of money, they have to be good at two or three or four different things. They multitask very well, and they have a lot of gifts. The guy who's doing our special effects, David Young, is an electrical engineer. He's also a scientist. He's

got so many disciplines, and he brings them all to his jobs. He's much more creative than what we would normally find [in a specialist]."

Cast Calls

While their arrival is still months away, the cast of Episode III is a constant consideration even during the earliest stages of production. "I just spoke to Hayden last week, and next week I'll speak to everyone else and just start talking about where they want to live, what they want to do, when they want to come down, and everything else."

That "everything else" sounds as though it could be a lot of work, but McCallum says that it doesn't amount to so much because the actors are all professionals. Even so, he adds, "The actors have their own personalities and what they like to do. Some like to come straight in the day before. Each person has his or her own way of working."

While Samuel L. Jackson is likely to fly in, do his work, and fly off to another role soon after, others need to be in Sydney before shooting begins. "Hayden wants to come about four or five weeks before, because he's got a lot of things to work on with [stunt coordinator] Nick Gillard on all the fight sequences. Same with Ewan. And then Natalie will have a lot of costume fittings, so she'll have to come in for them."

What's certain is that when each star arrives, everything will be ready for them and their director. "Our job is to support," says McCallum of the production team. Even long before shooting begins, he relishes the long workweeks and anxious months of preparation because, as he puts it, "You're only a producer if you're making a movie, and you're not if you're not." ☺

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STAR WARS

Franchises Flourishing

Sequels and films sure to spawn sequels abounded last year. *Attack of the Clones*, *The Lord of the Rings: The Two Towers*, *Harry Potter and the Chamber of Secrets*, *Star Trek: Nemesis*, *Halloween: Resurrection*, and *Jason X* are just a few of the series that thrilled their fans and raked in the box office bucks. Overall, 2002 was a record-breaking year for cinema, with receipts topping \$9 billion for the first time in motion picture history, up 10 percent from last year's \$8.3 billion.



The abundance of sequels had quite a bit to do with this box-office boom, according to Paul Dergarabedian, President of Exhibitor Relations, a company that tracks box-office numbers.

Over 1.5 billion movie tickets were sold last year, the highest number in decades. The climb in ticket sales was attributed to better seating and sound in newer, more comfortable theaters, along with an aggressive marketing push. Of course, brisk sales also owe something to the event movies released in 2002, one of which was *Attack of the Clones*—one of the most highly anticipated sequels in film history. At the beginning of 2002, studios were concerned about their big-budget slates, given the national financial downturn and general economic malaise internationally, but their worries proved to be meaningless. Moviegoers were more enthusiastic than ever to see their favorite characters in action.

"Whenever the country's been down a little bit economically or there are threats from around the world, the movie business is still a way to escape," said Tom Sherak of Revolution Studios. ☺

Star Wars Collection Auction Benefits Students

Like many other fans, David Facchiano wanted to collect everything having to do with *Star Wars*, be it a stuffed Wicket or a Death Star tree ornament. Family and friends knew exactly what to get him for Christmas and birthdays, and he used his allowance and his pay from a part-time job to expand his collection. He was, to put it mildly, an enthusiastic collector.

Sadly, the 17-year old died of an inherited heart defect in March 2002. His collection became too overwhelming for his mother, Joyce Facchiano, who said that it filled her closets, part of her living room, and David's old bedroom—and had even begun to spill over into his

father's home. At last, his parents decided to sell the massive collection on eBay to raise money for his high school's National Honor Society college scholarship named in his memory.

To assess a base value for David's collection, his parents contacted Big Fun toy store in Cleveland Heights, OH, which sells vintage toys. One of the store's employees, Robert Sharp, himself a *Star Wars* collector, helped the family appraise the collection and helped David's friends organize and price the collection for the auction.

"When I went over to the house, I thought we were probably a bit alike," Sharp told the *Ohio Plain Dealer*.

David's collection was a mix of vintage and new items, including framed posters, carded action figures, and limited-edition plates. His friends Jean Masterson, Meghan Pomeroy, and Sarah Shikner started posting his collection on eBay in November 2002 and set aside time between their schoolwork for the auctions, which they expected to take several months.

Joyce Facchiano recalled her son's first experience with *Star Wars*. David stayed home sick from school at age 7, and she rented *A New Hope* for him. "It was love at first sight," she said. "Once he saw that one, I had to get him the others, and it just grew from there."

"He was just absolutely enthralled by the whole thing," she said, recalling that David dressed as an Ewok for Halloween one year and as Obi-Wan Kenobi another year.

Facchiano also donated \$6,420 dollars to the Ronald McDonald house for a room for teens. In the room, which was dedicated during summer 2002, hangs a poster of Han Solo with David's face. Han Solo was David's favorite character.

His mother kept some of David's collection for sentimental value, including a stuffed Ewok that David gave her, a Yoda action figure, and a clock. She says, "I think *Star Wars* will always be a part of my life, too." ☺

Everyone Loves Star Wars, Including VH1

Rubik's Cubes, rainbow suspenders, break dancing, and jelly bracelets all have one thing in common—no, it's not tackiness. It's the '80s! The decade in which a lot of *Star Wars* fans grew up was celebrated in December 2002 on VH1, which had an "I Love the '80s" series featuring the best, and in some cases, the worst, of each year. *The Empire Strikes Back* was featured on the cable channel's "I Love 1981" program, which originally aired in January, and celebrities discussed their feelings about

Episode V, which premiered in the summer of 1980. Along with other *Empire* memories, Darius Rucker from Hootie and the Blowfish recalled how he felt as though he'd been punched in the stomach when he heard the revelation about Luke Skywalker's father. ☺



[LEFT TO RIGHT] Toby Rosenblatt, chairman, Presidio Trust board of directors; Nancy Pelosi, Minority leader of the U.S. House of Representatives; George Lucas; and Willie L. Brown Jr., Mayor of San Francisco. Photo by Mark Hundley

New HQ

On February 8, George Lucas attended a groundbreaking ceremony for the Letterman Digital Arts Center in San Francisco at the Presidio, a former Army Base. The 23-acre facility will become home to several divisions of Lucasfilm, Ltd., including the famous Industrial Light & Magic and LucasArts Entertainment.



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STAR SIGHTINGS

67

by Benjamin Harper

» "Holy crop! Plucked from an ordinary life, handed a destiny—" "Soy 'Skywalker,' and I smack you."

—Andrew (Tom Lenk) Interrupted by Xanders (Nicholas Brendon), *Buffy the Vampire Slayer*



Rumor had it that **NATALIE PORTMAN** (Padmé Amidala) was going to be bringing in the New Year at an intimate soiree hosted by ambient music superstar Moby, but in fact she was co-hosting a New Year's celebration of her own with friend Britney Spears (*Crossroads*). The two chose a Brazilian Carnival theme for their mixer, which was attended by such notables as Denis Leary (*The Ref*), Sam Rockwell (*Galaxy Quest*) and Keri Russell (*Felicity*). In other Natalie New Year's news, according to an online survey conducted by Blockbuster, Ms. Portman was the #1 female fantasy New Year's date, edging out Reese Witherspoon (*Legally Blonde*) and Naomi Watts (*Mulholland Drive*), among others. Her winning male counterpart was Vin Diesel, whose recent blockbuster *XXX*—in which he co-starred with **SAMUEL L. JACKSON** (Mace Windu)—was released on video New Year's Eve.

More Natalie news: *Vogue* magazine chose Ms. Portman as one of the Best Dressed Women of 2002. Additionally, *Business Week* magazine reported this interesting fact recently: according to data from Internet search sites, Natalie Portman is one of the most popular searches on the Internet, recently toppling Angelina Jolie (*Tomb Raider*) from her spot on the search list.

Quentin Tarantino (*Reservoir Dogs*) has had the good sense to a) direct another film and b) cast **SAMUEL L. JACKSON** in it! *Kill Bill*, written and directed by Tarantino, features Jackson in a cameo as an organ player. The movie's plot revolves around a female assassin who wakes from a coma and goes out to seek revenge against the man who did her wrong. The starring cast includes Uma Thurman (*Pulp Fiction*), Daryl Hannah (*Splash*), Michael Madsen (*Thelma & Louise*), and Lucy Liu (*Charlie's Angels: Full Throttle*). This movie hits screens in October 2003.

As promised, we have the outcome of **EWAN MCGREGOR's** (Obi-Wan Kenobi) fight to make sure that a children's hospice at Balloch near Loch Lomond in Scotland would be completed. Good news—planners have given the once-beleaguered project the go-ahead after the National Park Authority considered a proposal to cancel the project. "It is the most fantastic news for all the families and children who need this essential

care," said McGregor after hearing the news. "Scotland will now be able to boast two wonderful centers for the care of its children, and I look forward to my first visit to the new hospice at Balloch." The new facility, for which McGregor was a huge public advocate, will be built within the boundaries of the new Loch Lomond and Trossachs National Park. Congratulations to McGregor and everyone who worked so hard to see this project succeed.

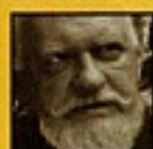
Meanwhile, McGregor wears his heart on—or rather under—his sleeve. According to the *Daily Record*, McGregor recently got a heart and dagger tattoo that features the names of his daughters, Clara and Esther, and his wife, Eve.

HARRISON FORD (Han Solo) remains as popular as ever. An annual survey run by the Harris Poll ranked Ford as the #4 most popular movie star in America for 2002. Tom Hanks (*Forrest Gump*) was ranked #1, and Sean Connery, Indy's father in *Indiana Jones and the Last Crusade*, came in at #5.

Shooting was scheduled to begin in February on *A Walk Among the Tombstones*, in which Ford plays retired NYPD detective Matthew Scudder. Scott Frank (*Get Shorty*) adapted Lawrence Sanders' novel in which Scudder agrees to investigate the brutal kidnapping and murder of a drug dealer's wife. Block has written fifteen Matthew Scudder novels, along with four other mystery series. Joe Carnahan (*Narc*) is slated to direct.

CARRIE FISHER (Princess Leia) stars in *Stateside*, which began shooting in November 2002. The film, directed by *Reverend Anselmo* (*All Forgotten*),

is set in the early 1980s and centers on the love affair between bad boy-turned-Marine Mark DeLoach and schizophrenic entertainer Dori Lawrence. Fisher plays a character named Mrs. DeLoach. Her costars include Rachael Lee Cook (*Josie and the Pussycats*) and Jonathan Tucker (*The Virgin Suicides*).



Will he wear bearskin or a toga? **OLIVER FORD DAVIES** (Sio Bibble) is currently working on *Gladiator*, directed by Brian Grant and starring the BBC's *Smack the Pony* comic trio Fiona Allen, Doon Mackichan, and Sally Phillips. The movie, set to release sometime in 2003, is a spoof about three sisters who set out to save Celtic Britain from the Roman occupation.

TEMUERA MORRISON (Jango Fett) is taking a trip back in time in his most recent project, *The Adventures of Michael S. Blueberry*, a mystical western set in the 1870s. Based on the comic series created by Jean-Michele Charlier and Jean Giraud (the artist better known as Moebius), the film stars Vincent Kassel (*Brotherhood of the Wolf*), Michael Madsen (*Die Another Day*), and Juliette Lewis (*Natural Born Killers*).

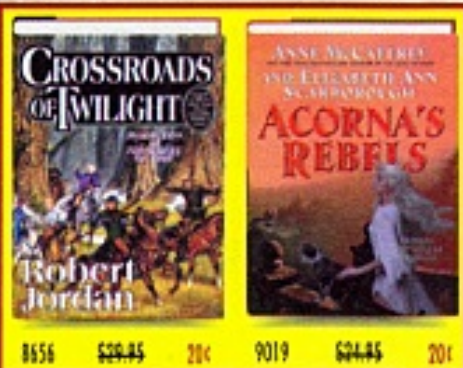


AYESHA DARKER (Queen Jamillia) recently completed the film *Anita and Me*, in which she plays a character named Mrs. Kumar. The film takes place in 1972 and is about a 12-year-old girl named Meena who lives in a mining village in the English Midlands. Lynn Redgrave costars. Meera Syal wrote the screenplay based on her book.

LAWRENCE KASDAN (co-writer, *The Empire Strikes Back*, *Return of the Jedi*) has a new film—*Dreamcatcher*, based on a story by Stephen King. Kasdan has both directing and co-writing credits, along with screenwriter William Goldman. The story revolves around friends who meet for their annual camping trip in the woods and stumble across strange forces. The film stars Morgan Freeman (*The Shawshank Redemption*, *The Sum of All Fears*) and Jason Lee (*Jay and Silent Bob Strike Back*, *A Guy Thing*) and was scheduled for release in March. 🍀



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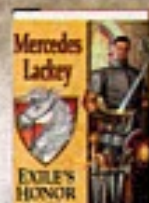
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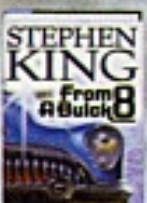
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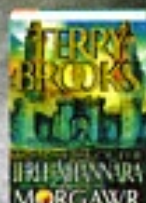
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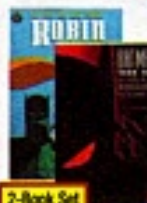
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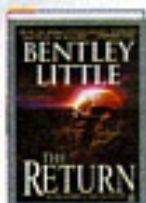
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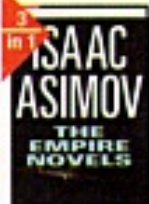
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STAR WARS CLONE WARS



Clone Wars TV Series Announced

Animated Serial to Appear on Cartoon Network

On February 20, Cartoon Network and Lucasfilm Ltd. announced a partnership to create *Star Wars: Clone Wars*, a series of twenty animated shorts to air between other programming on Cartoon Network in 2003–2004. *Star Wars: Clone Wars* continues the saga where Episode II left off—at the beginning of an epic civil war pitting the old Republic against a vast Separatist movement led by the forces of evil.

Each Episode of the new series will be two- to three-minutes long and will air exclusively on Cartoon Network at regularly scheduled times during the network's regular programming this fall. Genndy Tartakovsky, the creator of *Samurai Jack* and *Dexter's Laboratory*, will lead the team that produces the series at Cartoon Network Studios.

As *Clone Wars* unfolds, the valiant Jedi Knights lead the Republic's Clone Army against new and ruthless adversaries across the galaxy. These new characters, epic battles, and intricate stories will add an exciting new dimension to the *Star Wars* saga.

"We are incredibly excited to be working with Lucasfilm in creating an animated story that extends one of the world's most beloved entertainment properties," said Sam Register, senior vice president of development for Cartoon Network. "Cartoon Network's creative team will work hand-in-hand with Lucasfilm to make sure that our common

New Faces of Villainy

The *Star Wars: Clone Wars* animated series promises two villains to oppose the Jedi Knights and Republic Army originally introduced in Dark Horse Comics' *Star Wars* comic books: Commander Asajj Ventress and the bounty hunter Durge.



Count Dooku discovered Ventress sometime after the Battle of Geonosis on a planet that had been ravaged by civil war. He immediately recognized that she was strong in the Force. To his delight she was also clever, ruthless, and vengeful. Under Dooku's tutelage, Ventress honed her mastery of the Force and the lightsaber, and she quickly rose among the Separatist ranks. Wielding two curved, red-bladed lightsabers similar to her Master's, Ventress can hold her own against even the most powerful Jedi.

Sharp-eyed fans might recognize Asajj Ventress from *The Art of Star Wars: Episode II Attack of the Clones*. During the early planning stages of the second prequel installment, the Lucasfilm art department conceived several possible Sith apprentices for Darth Sidious. The regal Count Dooku won out in the end, but it was not the end of the road for one Sith design. Asajj Ventress remains strikingly true to Dermot Power's conceptual design of a female Sith for Episode II, which gives a clue to her deadly prowess wielding two lightsabers. This design also served as inspiration for Komari Vosa, one of the major villains from LucasArts's *Star Wars* Bounty Hunter videogame. Vosa also wielded twin, curved lightsabers, although any other link between Vosa and Ventress has yet to be revealed.

After the Battle of Geonosis, Count Dooku found a suitable replacement for the deceased Jango Fett in the 2,000-year-old bounty hunter Durge. In ancient times, Durge fought alongside the Sith against the Jedi, until the Sith were driven to extinction a millennia before the Battle of Naboo. In the years that followed, Durge established himself as one of the galaxy's greatest bounty hunters until he was defeated by the Mandalorians while attempting to collect a bounty on their leader. Although he was held captive and tortured by the commandos, he escaped and spent a century in hibernation to recover from the ordeal. When he awoke shortly after the Battle of Geonosis, he discovered that the Mandalorians had been wiped out almost entirely. Upon learning of Jango's involvement with the creation of the Republic's clone army, Durge joined forces with the Separatists to exact his revenge on the last remnants of the Mandalorians.

**CARTOON
NETWORK**

vision for *Clone Wars* thrills *Star Wars* fans around the world."

"Genndy Tartakovsky and the team at Cartoon Network are tops in their field," said Howard Roffman, president of Lucas Licensing. "Their work on *Samurai Jack* shows that they can tell an epic story in a unique way, lavishing equal attention on dramatic battle scenes as well as the dramatic development of the characters."

Currently seen in 145 countries around the world and more than 82 million U.S. homes, Cartoon Network (www.cartoonnetwork.com) is a 24-hour cable service owned by Turner Broadcasting System. In addition to drawing from the world's largest cartoon library, Cartoon Network showcases unique original ventures such as *The Powerpuff Girls*, *Dexter's Laboratory*, *Samurai Jack*, *Courage the Cowardly Dog*, *Ed, Edd n Eddy* and other *Cartoon Cartoons*. Since its launch in 1992, Cartoon Network has remained one of ad-supported cable's highest-rated networks. 🍌

THREEPIO WAS RIGHT



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20TH ANNIVERSARY

STAR WARS THE ULTIMATE RETURN JF

100 QUOTES, SECRETS, LOST SCENES, BLOOPS

R Y C E L E B R A T I O N

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— INSIDER'S GUIDE

BY DANIEL WALLACE

RS, & OTHER FUN FACTS ABOUT EPISODE VI

STAR WARS THE ULTIMATE RETURN OF THE JEDI INSIDER'S GUIDE

leaping up and hanging from the underside of the grate. Jawas hit his fingers with their rifle butts, and Luke drops onto the rancor's eye, making the beast howl. An image of Luke on the grate survived, seeing print in Topps's *Return of the Jedi* Series 1 trading card set.

As Vader attempts to enter the Emperor's throne room, two royal guards bar his entrance. Vader responds with his trademark Force choke. According to the *Star Wars* production timeline printed in *Insider* #24, this scene was filmed on February 18, 1982.

#5 MORE CHOKING



MADINE'S GLORY #6

General Madine commanded a star cruiser during the Battle of Endor, but the footage wound up on the cutting room floor. A few images from this sequence appeared in *Star Wars: The Action Figure Archive* with the caption, "The scenes of Madine piloting a Rebel cruiser never made it into *Jedi*."



#7 SHOCK THE MOFFY

Although probably just a moment of on-set fun, the image of a royal guard zapping Moff Jerjerrod with a force pike is too funny to ignore.



LANDO'S DEATH #8

Fan rumor has it that Lando was originally slated to perish in a scene where the *Millennium Falcon* tried in vain to outrace the flames from the Death Star's exploding reactor core. While this event seems to address Han's line "I just got a funny feeling, like I'm not going to see her again" concerning the Falcon, the rumor is bogus. According to the Official Site's "The Urban Legends of *Star Wars*" section, the scene was never storyboarded or filmed. Of the many *Return of the Jedi* scripts developed during production, the Official Site notes, "Lando is alive in every version."



#11 TATOOINE PREPARATIONS

Creatures called Del Andues keep Luke company on Tatooine in the rough draft, and later they disappeared in favor of a pair of Jawas named Axtu and Tweetu. At one point, Chewie and Lando planned to enter Jabba's palace by offering Jabba a "Durellian spice extractor" in exchange for Han Solo.

THE RANCOR GRATE #1

As described in the novelization and the script's second draft, Luke tries to get out of the rancor pit by

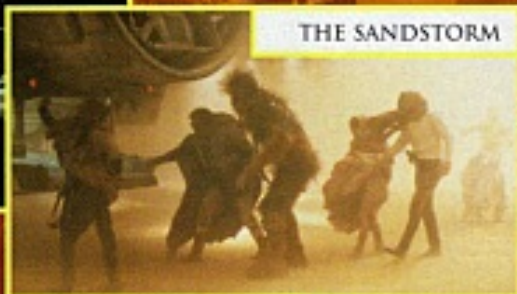


BAD TRANSLATION #2



By far the best documented of *Jedi*'s cut scenes, the sandstorm sequence linked the sail barge battle with the departure from Tatooine. Though simple in concept—the heroes

THE SANDSTORM #3



board their ships amid a blizzard of blowing sand—it ultimately felt superfluous. As editor

Duwayne Dunham noted, "The scene in the sandstorm was one of those shoelace scenes that just was not needed." It was also the first scene filmed for *Jedi*, occurring at Pinewood Studios on January 11, 1982. For a more detailed examination of the sandstorm scene, see *Insider* #35.

#4 OWEN KENOBI?

Following Yoda's death in the shooting script, Obi-Wan has a much longer conversation with Luke in which he explains that he entrusted his brother Owen with raising Luke as an adopted "nephew." The dialogue remained in the novelization, and the Obi-Wan/Owen fraternal link was part of official *Star Wars* lore for years. Episode II established that Owen was, in fact, Anakin Skywalker's stepbrother.

ABANDONED CONCEPTS

#9 HAD ABBADON

The Empire's capital, the city-planet of Had Abbaddon, appeared in the rough draft. Around the planet orbited two half-completed Death Stars and the Green Moon (later renamed Jus'Endor), an unspoiled ecosystem in the process of being cleared for habitation. Far below the surface of Had Abbaddon lay Emperor Palpatine's throne room, surrounded by a lake of red lava. As Ralph McQuarrie explained, "In my mind it was built a thousand years ago, layer after layer. The Emperor's office would be at the bottom of it, so far down that you would have lava."

PANICKY WEDGE #10

In the revised rough draft, Wedge Antilles flies escort for shuttle Tydirium in a captured TIE fighter. When he loses control of the ship and panics, Leia nearly breaks her cover by towing him in. It's a good thing this was cut; Wedge fans would never have stood for it.

#13 HUTTESE HIT MAN

Jabba brags that he's killed many Jedi Knights in the script's second draft, a boast that also appears in the novelization. There, Jabba delivers the classic line, "I was killing your kind when being a Jedi meant something."

WIZARD! #12

Bib Fortuna first appeared in story concepts as an old man in a cloak and a tall hat known by the title "the High Beeser of Hoth."

#14 THE SEVEN TOES OF DEATH

Originally, Han, Chewie, Luke and Lando were sentenced by Jabba to die in the "Sloth Pit."

JUST YOUR SIZE, MON! #15

Originally, the Rebel briefing scene took place in the "city of Sicemon."

#16 GRAND ADMIRAL PRAWN

In the script's second draft, an Admiral "Ackbar" appears and is described as "a pale blue nonhuman."

GIFT HORSE #17

In the rough draft, the Ewok shaman Logray hypnotizes Leia, and then inspects her teeth, eyes, and ears.

#18 BALANCE OF THE FORCE

Luke is held prisoner on an island amid a sea of lava in the revised rough draft, far below the surface of the capital planet Had Abbadon. Suddenly Obi-Wan Kenobi appears in the flesh, explaining that he has come back to help destroy the Emperor. Yoda also appears but only as a spirit, stating that he will do what he can to help from the Netherworld. During the final contest of good vs. evil, the Emperor shoots Force lightning at Obi-Wan and Luke raises an invisible shield to block it. Wherever the lightning bolts hit the shield, the image of Yoda appears. George Lucas dropped this scenario when he decided it was more powerful to have Luke face Vader on his own.

TOW THE LINE #19

In one draft, Han attempts to open the doors to the Endor bunker by wrenching them loose with a chain attached to his captured AT-ST. Instead, he tears off the back end of the walker.

SPECIAL EDITION CHANGES

#20 DOWN WITH THE SHIP

The climax of the Jedi novelization contains a great concept: Moff Jerjerrod, realizing the fight is lost, orders his Death Star to fire on Endor in a last act of defiance. Naturally, the battle station explodes in the nick of time in an echo of *A New Hope's* finale.



"JEDI ROCKS" #21

This all-new number, composed by Jerry Hey, replaces "Lapti Nek" and introduces a number of new characters, including a trio of backup singers and the Yuzzum lead vocalist Joh Yowza, described by Rick McCallum as an "alien male singer who sounds like Joe Cocker." The gibberish that Yowza says at the beginning of the number is translated in the Special Edition script as "No, daddy, no! One, two, three!"

#22 SCREAM QUEEN

In a remarkable bit of serendipity, original-Oola actress Femi Taylor—every bit as fit as she had been fifteen years earlier—was located during production of the Special Edition and filmed for a few new moments as the rancor prepares to devour her.



HAVE YOU HERD? #23



As Jabba's sail barge travels to the Great Pit of Carkoon, a herd of banthas has been digitally added to one of the sand dunes.



LITTLE PIT OF HORRORS #24

The Sarlacc monster has been enhanced to include a beaklike mouth that reaches up to chomp its victims.

#25 LORD OF THE RING

The explosion of the second Death Star received an additional blast ring, similar to the rings added to Alderaan and the first Death Star in the Special Edition of *A New Hope*.

THE CIRCLE IS NOW COMPLETE #26

The ending to *Return of the Jedi* is now quite different, incorporating new music by John Williams and some galactic star hopping to Tatooine, Bespin, and Coruscant to witness the citizenry toasting the fall of the Empire. This was the first chronological appearance of Coruscant on film, and it helps tie the prequels to the classic trilogy.



FIVE REASONS WHY RETURN OF THE JEDI GETS A BAD RAP

Ewoks take it on the chin from some fans, even more so than the Gungans. Beneath their teddy-bear looks, the Ewoks are actually vicious little carnivores. The on-film evidence of Ewok toughness wasn't helped by spin-off books like *The Baby Ewoks' Picnic Surprise*.

#27 EWOKS



MUPPETS #28

Some fans grumble that the menagerie of Jabba's palace is overly influenced by the work of Jim Henson Studios. It's got to be one of the cardinal sins of fandom to dis the great Jim Henson.

All the heroes survive Jedi intact, a fact that irks a few who bemoan a missed opportunity for drama. For what it's worth, critical fans have some company. "I was convinced that Han Solo should die," said Harrison Ford in a 1992 interview. Screenwriter Lawrence Kasdan had Lando in his crosshairs: "I thought we should have one of the heroes go down to prove the Sarlacc was for real," Kasdan revealed in *Star Wars: The Annotated Screenplays*. "George didn't want anyone to die except for the villains." At one point, Kasdan even suggested that Luke die and Leia take his place as the central hero.

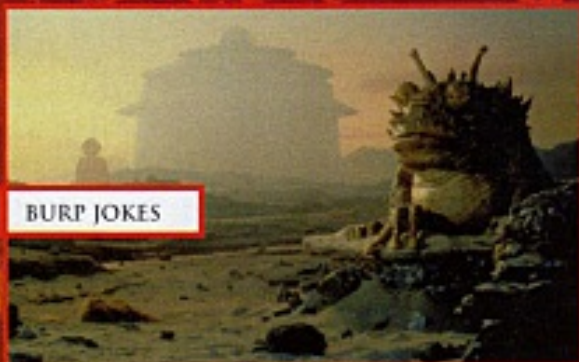
... BUT ONE BOUNTY HUNTER DEATH #30

Boba Fett fans—and they are many—howl at the indignity of their star's death, particularly his seeming cry of terror. Never mind that if anyone deserved to take out Fett, it was Han Solo ("But he was blind!" shouts the Fett brigade). In the twenty years since *Jedi's* release, Lucasfilm has done its best to make amends, first by deciding that Boba Fett actually escaped from the Sarlacc (first revealed in 1991's *Dark Empire* comic series), then including a veritable bounty of Fett-related action in *Attack of the Clones*. And speaking of Fett and the Sarlacc...



#31 BURP JOKES

If you're one of those people who doesn't find belching inherently funny, *Jedi* hits you twice: once after Jabba's pet worm ingests a rodent, and again when Fett makes his early exit.



A DOZEN REASONS WHY RETURN OF THE JEDI DESERVES ITS COOL-MOVIE CRED

Luke Skywalker left his farm-boy days behind in *Jedi*, wearing a Vader-esque Jedi outfit and confronting his enemies with dangerous arrogance. Observe how he dispatches Gamorrean guards just by pointing his fingers, and his cocky "last mistake you'll ever make" taunting of Jabba when the Hutt predictably rejects Luke's flimsy counteroffer. After Luke delivers the line, the script notes he "cannot suppress a smile" at the thought of the coming battle.

Some are big, some are small, but listed below are just a few of the reasons why we'll keep watching *Return of the Jedi* for another twenty years:

#32 GOOD GUYS WEAR BLACK



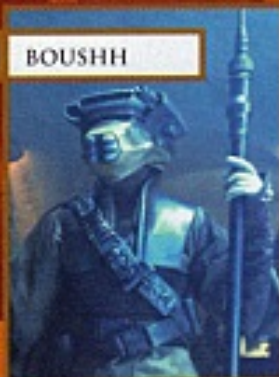
#34 LEIA'S SLAVE GIRL OUTFIT

What other *Star Wars* costume has led to a photo layout in *Rolling Stone*, inspired a subplot on the TV show *Friends*, and fired the imaginations of a generation of adolescent boys?



#33 BOUSHH

The design of Leia's bounty hunter disguise is a costuming high point, and Ben Burtt's weirdly electronic Ubese language is fitting yet profoundly alien, consisting mostly of repeated sounds. Who knew "yayay" and "yo-toh" could stand for "I have come for the bounty on this Wookiee?"



WHEERUMP #35



That's the little whimper that the rancor lets out as it dies, sounding like a big dog that's just been put to sleep. Hits our poor heart-strings every time.

#36 THE RETURN OF PIETT



"Dead man walking" was the first thing that popped into viewers' heads when Admiral Piett failed to capture the *Millennium Falcon* at the end of *The Empire Strikes Back*. Yet he reappears in *Jedi*, his competence as an officer underscored by his very presence and by his onscreen actions—for example, he's one of the few who isn't afraid to tell Vader the truth ("It's an older code sir, but it checks out. I was about to clear them"). Piett's death aboard the *Executor's* bridge is both spectacular and worthy.

THE EMPEROR'S THEME #36

This supremely eerie piece of music, sung by a male chorus apparently composed of tortured ghouls, is the perfect soundtrack to accompany Palpatine's malevolence. Even better, John Williams inserted "The Emperor's Theme" into *The Phantom Menace's* end celebration, this time sung by a happy chorus of children—a brilliant musical foreshadowing of the Emperor's ascendance.



#37 LANDO AS GENERAL

Even more suave than Lando the Businessman, Billy Dee Williams brings extra charm to his character the second time around—and takes out a *Death Star* too.



#39 SIX MILLION



That's how many forms of communication Threepio is fluent in, and in *Jedi* he actually uses a few of them. From the door in front of Jabba's palace ("Artoo Detoo-wha...") to his sound-effect laden storytelling in the Ewok village, Threepio finally gets to demonstrate the utility of a translator droid.

THE RETURN OF WEDGE #40



After *A New Hope* and *Empire*, we knew he'd come back for the final chapter, but Wedge Antilles—bit player extraordinaire—earns a few well-deserved accolades in *Jedi*. As Red Leader he no longer takes orders from Luke, and in the Battle of Endor he takes partial credit for destroying the second Death Star. Not bad for a guy with only a few dozen lines in the entire saga.

STAR WARS

THE ULTIMATE RETURN OF THE JEDI

INSIDER'S GUIDE

#41 EMPEROR'S ENUNCIATION



Casting Ian McDiarmid in the role of Palpatine has proven a masterstroke, resulting in the subtly scheming politician of the prequels and the sneering, omnipotent baddie of *Return of the Jedi*. In *Jedi*, Palpatine wraps every word he speaks in a candy shell of hatred, spitting out each syllable with perfect, contemptuous clarity: "It is quite safe from your pitiful little band." Professor Henry Higgins could do no better.



ANAKIN'S REVEAL #42

You knew it was coming, but Darth Vader's transformation back into Anakin Skywalker when the black mask comes off is powerful every time. Lucas's musings on the scene in *The Annotated Screenplays* provides plenty of grist for the Episode III rumor mill: "I knew that he had been in a lot of battles, and at one point I thought he had had a confrontation with Ben and Ben had sent him into a volcano. But he was all but dead, and basically he was manufactured back together even though there was very little left of him."

BLOOPERS

LIKE PULLING TEETH #44



Alien singer Sy Snootles changed bodies for the Special Edition, going from a rod puppet with small tusks underneath her trunk to a fully CG character bereft of tusks. The error occurs in the new Special Edition, when the obsolete (tusked) Snootles remains in long shots.



JEDI VENTRILOQUISM #45



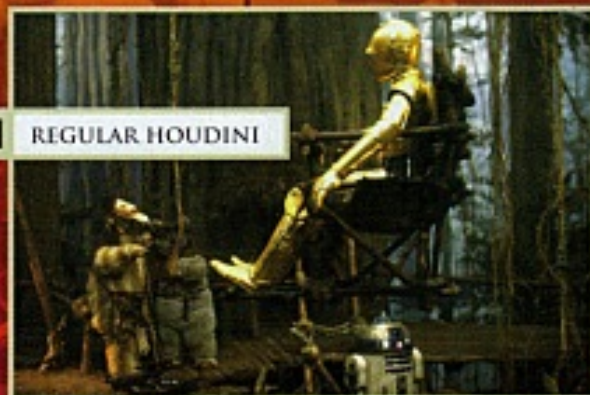
Luke's mouth doesn't move when he says "come on" before his swing off Jabba's sail barge.

#46 PHYSICS, SCHMISICS

Luke and Leia's swing onto the skiff is technically impossible, given that there's no appropriate fulcrum overhead on the sail barge to duplicate the physics of the arc. Of course, Spider-Man does the same thing every day.



#48 REGULAR HOUDINI



THIS WAY OR THAT? #47

Look for several "film flipping" errors, including Boba Fett's helmet rangefinder switching sides and Lando's bandoleer jumping from shoulder to shoulder aboard the Rebel star cruiser.

STAR WARS THE ULTIMATE RETURN OF THE JEDI INSIDER'S GUIDE

NINE MOST UNFORGETTABLE LINES

#49 "THE EMPEROR IS NOT AS FORGIVING AS I AM." —Vader

#50 "THIS BOUNTY HUNTER IS MY KIND OF SCUM." —Jabba

#51 "HOW ARE WE DOING?" —Han
"SAME AS ALWAYS." —Luke
"THAT BAD, HUH?" —Han

#52 "WHEN 900 YEARS OLD YOU REACH, LOOK AS GOOD, YOU WILL NOT!" —Yoda

#53 "IT'S AGAINST MY PROGRAMMING TO IMPERSONATE A DEITY" —C-3PO

#54 "SHORT HELP IS BETTER THAN NO HELP AT ALL." —Han

#55 "YOUR OVERCONFIDENCE IS YOUR WEAKNESS." —Luke

#57 "I AM A JEDI, LIKE MY FATHER BEFORE ME." —Luke

#56 "WE'LL LAST LONGER THAN WE WOULD AGAINST THAT DEATH STAR, AND WE MIGHT JUST TAKE A FEW OF THEM WITH US!" —Lando

FREEZE FRAME FUN

Here are a few things to look out for during your next viewing of *Return of the Jedi*:

THE WHITE KNIGHT IS TALKING BACKWARD #58



For a trippy *Alice-in-Wonderland* moment, look for a short bit during Luke's hologram message where the smoke from Jabba's hookah is wafting in reverse. Incidentally, Alice's hookah-smoking caterpillar was one of Phil Tippett's design influences for Jabba.

#59 GREAT GREEDO'S GHOST!

When the droids enter Jabba's main audience chamber, the voice of Greedo can be heard amid the background noise, speaking a snippet of a line from *A New Hope*.

THE JANGO-LANDO CONNECTION #60



In Jabba's palace, when Lando first reveals himself to the audience by pulling his disguise away from his face, notice that he bumps his head on the ceiling as he moves into frame.



#61 NOT-SO-SUPER TROOPER

After Han and the Endor commandos capture the last remaining scout trooper at the secret entrance to the bunker, they tell one of their number to don the captured trooper armor and pose as the rear guard. Evidence? Watch for a bearded commando setting his weapon down as the other Rebels move inside. When they walk out again under armed guard, the camera makes a slow pan over the massed Imperials. Among them, you can see the bearded commando—now wearing full-trooper regalia—holding his hands on his head in surrender.

#62 WHEN YOU'RE THE DIRECTOR, YOU CAN DO THAT

The pilot and gunner of the AT-ST commandeered by Chewbacca are director Richard Marquand and co-producer Robert Watts.

During Vader's taunting of Luke aboard the second Death Star ("so you have a twin sister"), careful examination shows that Vader is holding Luke's lightsaber—the same saber that suddenly materializes in Luke's hand when he leaps up with a cry of "Noooo!" This isn't necessarily a blooper. In the *Jedi* novelization, Luke throws his saber aside just before this scene, then uses the Force to call it back from Vader when he leaps out in rage.



#63 TELEPORTING SABER

#64 RUNNING GAG

Popular legend has it that the ILM effects artists inserted a tennis shoe into the final space battle, but efforts to locate the errant shoe have proven fruitless. If you know where it is, by all means throw us a bone.

STAR WARS TRADITIONS

They crop up in every *Star Wars* movie, those evergreen in-jokes that date back to 1977. Here's where to spot the three most venerable chestnuts in *Return of the Jedi*:

#65

"I HAVE A BAD FEELING ABOUT THIS."

This line gets a Jedi double dose. First, See-Threepio vocalizes his worries on the way to Jabba's throne room. Later, Han one-ups the protocol droid by stating his "really bad feeling" about becoming Ewok chow.



THE WILHELM

#66

Named after a shrieking cowboy in 1953's *Charge of Feather River*, the Wilhelm is a stock sound effect used by Ben Burtt and other sound designers as a gag. Listen for the familiar death-cry when one of Jabba's henchmen plunges into the Sarlacc pit.



#67 1138

This numerical tribute to George Lucas' debut feature THX-1138 is shockingly missing from *Return of the Jedi*, at least as far as the Insider has been able to determine. If it's in there, it's buried deeper than Obi-Wan's integrity.

FIFTEEN THINGS YOU PROBABLY DIDN'T KNOW ABOUT RETURN OF THE JEDI



#68

VENGEANCE AIN'T MINE

The original title of the movie was *Revenge of the Jedi*. Of course, you knew that. What you may not have known is that, contrary to stories that claim to know the true reasons for the change, George Lucas says *Revenge* was a bogus title from the start. "The title was always intended to be *Return of the Jedi*, but we made the film under the code name *Revenge of the Jedi*," he revealed in *The Annotated Screenplays*. "Unfortunately, what happened is Fox started promoting the film before we could tell them not to use the title."



#69

WHAT'S THE PASSWORD?

The names of the members of Jabba's court conceal a forest of in-jokes. Among the many: Klaatu, Barada, and Nikto are tributes to the alien pass code in *The Day the Earth Stood Still*, and Weequay is the slightly altered name of the harpooner Queequeg from Melville's *Moby Dick*.



#70

FANCY MAN



The lyrics of the now-expunged song "Lapti Nek" (Huttese for "Fancy Man"), but the English translation reflects the "Let's Get Physical" aerobics craze of the early 1980s. A sample: "Feel my body growing/My bones have started glowing/The time has come for showing/That I'll shape you up and work you out."



#71

LIKE I NEED THAT

A forgotten maquette for an unused Jabba's palace alien—descriptively nicknamed "Hole in the Head"—later received full in-universe treatment in roleplaying materials as the Adarian species.

IS THAT SUPPOSED TO BE SCARY?

#72



During filming of the sail barge sequence in Yuma, California, the crew shot under the false title *Blue Harvest* often accompanied by the faux production's slogan, "Horror Beyond Imagination."

#74

LOOKING-GLASS FETT

According to George Lucas, he needed footage of Boba Fett arising from a prone position on the deck of the skiff and discovered in editing that he didn't have the shot. "So I reversed one shot of Boba Fett falling down and made it look like he was getting up." This photographic trickery foreshadows similar incidences in *The Phantom Menace*, where Lucas used digital technology to splice different acting takes together in the same frame.



Jabba's death was inspired in part by a scene in Francis Ford Coppola's *The Godfather*, in which heavyset mobster Luca Brasi is choked to death with a garrote.

Versatile stuntwoman Tracy Eddon wore a rubber replica of the golden droid's costume for the tumble off the sail barge. Then she donned a metal bikini to swing with Mark Hamill's stunt double onto the escaping skiff.

THREEPIO IS LEIA!

#75



LOOKS GREAT, LESS SCREEN TIME

#76



A full-sized *Millennium Falcon* that was built for *Empire* and was to be reused in *Jedi* was never seen. Its sole appearance was the deleted sandstorm sequence. The *Falcon* you see in the Rebel hangar is a matte painting.

#77

THE BIRDS

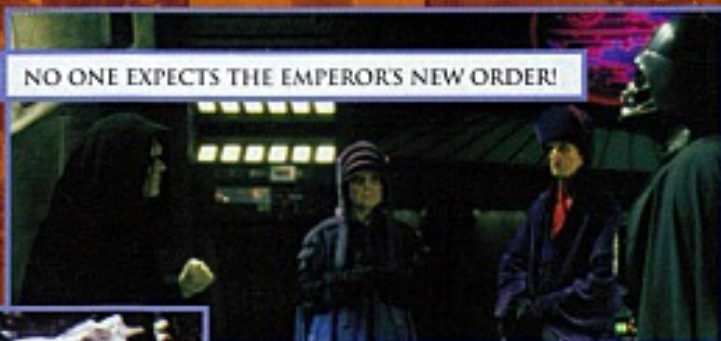


Noisy pigeons nesting in the rafters above the Rebel Briefing Room set on Stage 5 at Elstree Studios in England forced technicians to rerecord key speeches by Mon Mothma, Admiral Ackbar, and General Madine. We think that, with the shift of a consonant, the damage could have been much worse. At least all the pigeons were doing was cooing.

#78

NO ONE EXPECTS THE EMPEROR'S NEW ORDER!

The costumes worn by the Emperor's advisors drew upon the elaborate vestments of Catholicism. According to costume designer Nilo Rodis-Jamero, "Coming from a Catholic background, I sort of made a joke, and that's why they look like bishops."



#79

I REMEMBER MOM

Lucas included Leia's vague recollections of her birth mother as a seed for the prequels. Recalled Lucas in 1997, "When I got to *Jedi*, I wanted one of the kids to have some kind of memory of her because she will be a key figure in the new episodes I'm writing." In the *Jedi* novelization, Leia's memories include "visions of running . . . a beautiful woman . . . hiding in a trunk."



HANG 'EM HIGH!

#80



For the shot of Paploo the Ewok riding a stolen speeder bike, the crew propped the bike up vertically and filmed the actor dangling from the handlebars, then simply rotated the camera.

#82

ALMOST FORGOT . . .

Vader's funeral pyre was added at the last minute, long after principal photography had wrapped. The scene was shot near the hills of Skywalker Ranch.



#81

FISHY

The radiating shafts making up the floor of the second Death Star's reactor core are actually 1,500 fishing rods.



TATOOINE

#83

In *Jedi* Luke says, "I used to live here, you know." And so did Anakin, Shmi, Clegg, Threepio, and Watto. Our return to Tatooine in *Jedi* hints at the planet's role in future episodes as a sort of Grand Central Station for important *Star Wars* characters. This time out we see Jabba's palace and the rolling expanse of the Dune Sea (filmed in Yuma, Arizona), where the Sarlacc lurks at the base of a desert dimple like an elephantine sand lion.

#84

ENDOR

Endor, the arboreal homeworld of the Ewoks, is also called the Forest Moon and, in an odd line by Palpatine, the Sanctuary Moon. The latter label is likely a holdover from the script's rough draft, when Endor was conceived as the "Green Moon," an unspoiled nature preserve orbiting the urbanized capital world Had Abbadon (which became Coruscant). The word Endor has Biblical roots, a place mentioned in the Books of Joshua, Samuel, and Psalms. The mossy redwoods of Crescent City, California provided Endor's real-world backdrop.



GALACTIC JOURNEY

Although primarily a prequel environment, Coruscant can trace its origin to *Return of the Jedi*. The city-planet appeared in early script drafts under the name Had Abbadon, then came to life in 1997's Special Edition in a revised final scene showing celebrations across the galaxy. Though the planet went unnamed on screen, George Lucas had already decided to use the name that author Timothy Zahn had invented for the 1991 novel *Heir to the Empire*. Commented Lucas in *The Annotated Screenplays*, "Of course, I had a million names for

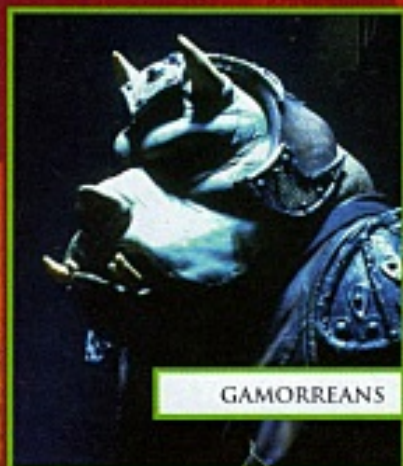
the home planet of the Empire, but Coruscant came out of [Lucasfilm] Publishing."



CORUSCANT

#85

ALIEN LINEUP



GAMORREANS #86

The script describes Jabba as a "slobbering degenerate" and a "repulsive blob of bloated fat." Hutts don't earn many compliments, but they do command respect as criminal kingpins. Most Hutts, including the female Gardulla glimpsed in *The Phantom Menace*, play a role in an insular organized crime network that stretches across the galaxy. Not too shabby for a species of gastropods.

HUTTS #88



#89 EWOKS

These cuddly killers take out more stormtroopers than Chewbacca. In fact, George Lucas has admitted that the Ewoks are essentially half-sized versions of the Wookiees he'd originally imagined for *Return of the Jedi*'s end battle. Heck, the name Ewok is practically pig Latin for Wookiee.



#90 SULLUSTANS

Combine the eyes of a capybara, the jowls of a bulldog, and the ears of Prince Charles and you have Lando's co-pilot Nien Nunb, a proud Sullustan from the volcanic planet Sullust. Ben Burtt used the real-world language Haya, a Kenyan dialect for Nunb's Sullustan dialogue.



MON CALAMARI #91

This goggle-eyed alien species from the planet of the same name owes its designation to the breaded-squid appetizer, in an in-joke by the ILM creature shop. In *Jedi*, Admiral Ackbar leads the Rebel fleet as a sort of fishy Winston Churchill. Interestingly (and anachronistically), a vintage issue of *Bantha Tracks* described the Mon Calamari as "master chess players from the water world of Dac."



#92 THE RANCOR

The proverbial dragon in the dungeon, the rancor is all fangs and huge grasping claws. Even its name means "bitter, long-lasting resentment." The ILM creature crew originally tried to bring the rancor to life as a Godzilla-esque man-sized suit before puppeteering an 18-inch foam-latex model.



DRESELLIANS #93

Okay, so these aliens were barely in the movie. But you've just gotta love guys whose original action figure was labeled "Prune Face."

STAR WARS THE ULTIMATE RETURN OF THE JEDI INSIDER'S GUIDE

#87 TWI'LEKS



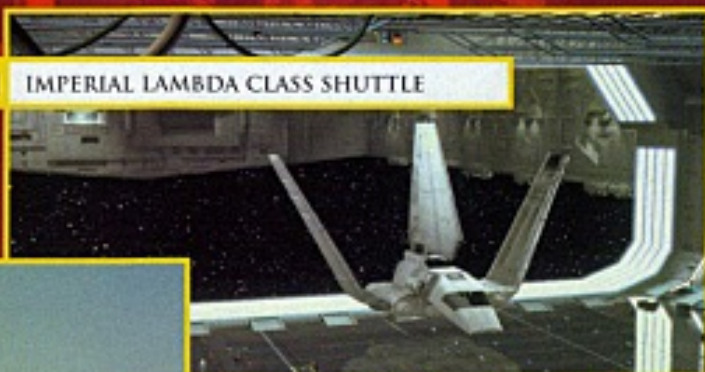
Return of the Jedi introduced a pair of these head-tentacled aliens—the lithe Oola and the loathsome Bibi Fortuna—and the variety between the two characters allowed

the Twi'lek species to escape stereotyping. They've appeared in the prequels as senators, masseuses, and Jedi Knights, and dominate the Expanded Universe, where every third alien seems to be a Twi'lek. Their skin tones include white, red, blue, and green.

STAR WARS THE ULTIMATE RETURN OF THE JEDI INSIDER'S GUIDE

ZOOM-ZOOM

#94 IMPERIAL LAMBDA CLASS SHUTTLE



The graceful tri-winged shuttlecraft has three representatives in *Jedi*: ST-321, the ship that brings Darth Vader to the second Death Star; the Emperor's heavily modified shuttle; and Tydirium, a stolen number that the Rebel strike force rides down to Endor. Although introduced in *Jedi*, the shuttle has since made a retroactive first appearance in the Special Edition of *The Empire Strikes Back*.



SAIL BARGE #95

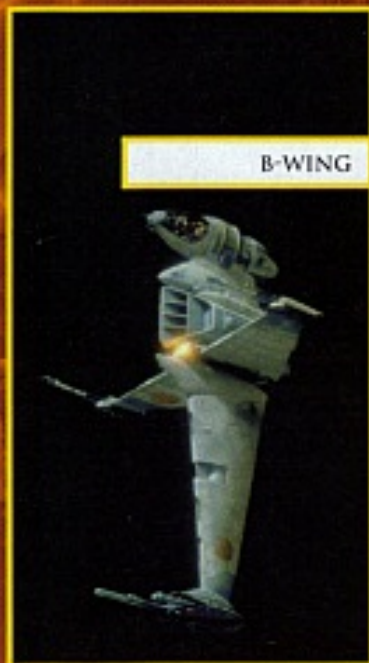
Jabba's sail barge *Khetanna* resembles an otherworldly pirate galleon as it soars above the Tatooine dunes, its master lounging below like a sultan. Designer Joe Johnston made the sail barge and its attendant skiffs look like they originated from the same culture, explaining that "the skiffs are almost like lifeboats from the barge."

#96 SPEEDER BIKE



The Imperial speeder bike takes anti-gravity technology to its minimalist extreme, consisting of little more than a repulsorlift engine, handlebars, and a seat. In a similar spirit, the scout troopers who ride these speed machines wear scaled-back armor that is one of the coolest designs in the saga. Said designer Nilo Rodis-Jamero, "Like racing horses, the helmets have blinders; the stormtroopers are like kamikazes, and all they need to see is what's in front of them."

B-WING #98



The B-wing has a bizarre swiveling cockpit and a weapons array to make enemies tremble, including ion cannons, laser cannons, and proton torpedo launchers. It doesn't look much like a B (unless you count lowercase b). The B refers to the vessel's blade-like shape, and it's also a shortened version of "Bill-wing," after ILM modelmaker Bill George. In truth, the A-wing and B-wing received the generic designations "A fighter" and "B fighter" long before anyone at ILM had determined their final shapes.

#97 A-WING



This wedge is one of the fastest starfighters in the galaxy. Introduced alongside the B-wing during Episode VI's space battle, the A-wing earned more attention than its alphabetical cousin mostly due to its role in taking out Darth Vader's Super Star Destroyer in a suicide plunge. During filming, technicians simulated the event by crashing a flaming automobile through the set.

#99 AT-ST



The "chicken walker" first appeared in *The Empire Strikes Back*, but it struts its stuff in *Jedi*'s frenetic forest battle. Though its twin blaster cannons can splinter trees like matchsticks, the AT-ST proves more volatile than a Ford Pinto as one after another bursts into flame.


With the TIE interceptor, *Jedi*'s design team managed to take the iconic TIE fighter and make it even more sinister. Resembling Vader's bent-winged TIE after a run-in with a pencil sharpener, the interceptor's angry angles reflect its speed and deadliness. According to Joe Johnston, "They not only look fast and deadly, they were intended to look scary."

#100 TIE INTERCEPTOR



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BEYOND THE VALLEY OF THE EWOKS

A list of nearly thirty film and television appearances is impressive for any performer, but to land the gig of a lifetime in Episode VI of the *Star Wars* saga at the age of 11 while harboring no real intention of becoming a professional actor ... well, that's just plain amazing. Such is the case for actor Warwick Davis—A.K.A. Wicket W. Warrick, Wald, Weazel, and a number of other characters from the space fantasy series.

Don't let his 3' 6" stature fool you. Davis is every bit as commanding as a movie mogul. He has to be in order to spearhead Willow Personal Management—the agency he co-founded in 1995, specializing in the representation of short actors throughout the United Kingdom. Yes, the "Eveready Ewok" continues to live up to the nickname given him on the set of *Return of the Jedi* more than 20 years ago, and he shows no signs of letting up.



Photo: Warwick Davis compliments of Willow Personal Management

BY
ERIC MORO

ONE SIMPLE PHONE CALL SET THE ILLUSTRIOUS CAREER OF WARRICK DAVIS IN MOTION

FAMILY AFFAIR

While Davis never tires of discussing his stint as an Ewok, relaying his experiences as if they happened yesterday, he is always quick to put the credit for his breakthrough role where it is due.

"The reason I'm an actor, basically, is because of my grandmother," he says. "It's not a usual practice, but it's been done and obviously was done by Lucasfilm for the casting of *Jedi*—they put out a commercial on the radio for shorter people to play Ewoks. My grandmother just happened to hear this, so she phoned my mum and told her."

Upon inquiring, Davis's mother was informed that the production already had enough short people for the project. But after hearing that her son was a mere 2-foot-11, Lucasfilm expressed an interest in possibly casting Davis as a young Ewok extra. "So my mum took me up to the Elstree Studios near London," recalls Davis, "and I met with Production Assistant Pat Carr. And she just said hi and sent me down to get measured up for a costume, and that was it. There was no audition or anything. Then I started filming in January of '82."

Davis was indeed cast as one of the many furry extras inhabiting Endor's treetop Ewok village. After only four weeks of filming, an unexpected event dramatically changed his participation in the film. "The scene was all set to shoot with Carrie Fisher the next day," remembers Davis, "and Kenny Baker was down on the call sheet to play Wickett. I've got call sheets here, and it says Kenny Baker as Wickett with two T's—another bit of interesting trivia—but the day of the shoot they called and said, 'We want Warwick to come in and do this because Kenny's ill with food poisoning.' So I went in, and I didn't know the importance of the sequence really; I was



Davis' sister Kim was given the chance to be an Ewok for a day while filming in Northern California.

just doing what I always did in the Ewok costume—what felt natural. And it ended up being the first time you see an Ewok [in the film]."

Shortly after his promotion to leading Ewok, Davis began noticing the strange behavior of the crewmembers around him. At the time, however he was unable to pinpoint exactly what that behavior meant. "One day they suddenly said, 'We need to take a picture of you, [but] we don't need the costume—just you,'" notes Davis. "And so they put up a piece of white Styrofoam there on the set and took a headshot of me. I didn't think much of it, but what they were doing was—I hadn't got a passport at that time, you see—they were getting all that organized without letting me know. And I forget when exactly, but they said, 'Warwick, you—along with about five or six other shorter actors—we want to take you to America to complete the filming for eight weeks.'"

Even though he believes he was the beneficiary of one fortuitous break after another, ("I look back and go, 'Wow, there were a lot of lucky breaks in there'"), Davis would never have been allowed to continue in the role of Wickett had it not been for his acting prowess—specifically, his ability to emote through the cumbersome Ewok costume.

PETER BURROUGHS

Ewok Claim to Fame: "I was the one swinging from tree to tree."

On *Return of the Jedi*: "While we were filming [*The Dark Crystal*], it came about that they wanted some dwarfs to be in *Return of the Jedi*, and they were measuring how wide our arm span was to see whether we were capable of hanging onto a rope—whether we could climb it and hang onto it, which I did do. Then we had Peter Diamond, who was the stunt arranger at the time, and he said, 'Well, what we'll do is have you as the stunt chap, kind of swinging from tree to tree.' And that was a bit of fun."

Most Memorable Moment: "I always remember the director saying to us one day, 'I want you to swing across when you hear action, but not until you hear the count of one, two, you go on three. I thought that was fine but [didn't know] he'd already directed some Ewoks to go around the tree at the same time that I was going to be in full flight, and we knocked over like a ten pin bowling alley.'"

What He's Up To Today: "I met Warwick [Davis] on *Return of the Jedi*, and then we worked together on *Labyrinth*. Of course, Warwick went on to do other things, and it wasn't until I'd met him later on—he'd met and married my daughter—and then we thought it was a good idea to start an agency [for shorter actors]. We thought there was something else that [Willow Personal Management] could fill that was lacking over here. We thought we could do it better. I still do the odd bits and pieces [of acting], but I leave it to the younger generation now."



photo compliments of Willow Personal Management

"The reason I think I was taken to America was because they liked the things I did," says Davis. "I would improvise. For some reason, I 'picked up' on R2-D2. They had him tied up onto some wooden poles, so I went over there on one of the wider shots of the Ewok village and started to have a look at R2-D2. Maybe it was my own Warwick curiosity as much as anything because I was a big *Star Wars* fan. I don't know if it was that or if I was totally in character—I did feel that an Ewok would be inquisitive about this sort of metallic object. So I was just naturally curious as a character and also as a young lad as well. And they liked all of this stuff you see, and they'd set up closer shots once they spotted what I was doing. And I think that was one of the reasons I was picked out to go over to America."

Another member of Davis' family, this time the unlikeliest of them all, helped inspire that trip-winning performance. "I remember thinking about my dog at the time, the way that he would hear a strange sound if you would whistle or something," says Davis. "They tilt their head from side-to-side and perk their ears up, and it's quite cute. I would use a little bit of that in the performance of Wicket."

COSTUME PARTY

Aside from his grandmother's keen tip and his dog's inadvertent acting lessons, Davis cites one other advantage he had over the rest of the short actors in *Return of the Jedi*.

"I happened to get quite a good-looking Ewok costume, just by luck again," remarks Davis. "He's got a little white belly and a little white on the middle of his face, you know, and he's got a very nicely proportioned



look to him. Second, I was able to get my own tongue through between the teeth in the head. These heads were inanimate; there was no movement. So, luckily, I could get my tongue through, which actually gave the face a bit of life and there was a little bit of movement there. They were able to insert some little sounds of dialogue in those places as well, and it just helped to give that little extra bit of life to it all. Again, it

Davis, 11 years old, in the Ewok costume trailer.

Davis prepares to get into his Wicket costume.



BEYOND THE VALLEY OF THE EWOKS

NICKY READ

Ewok Claim to Fame: "When C-3PO is telling the story inside the hut of how they all came to be [on Endor], when you get a shot from outside the hut, I'm the one in the gray suit jumping up in the back trying to see in. And I'm the one at the end party scene who does the cartwheel."

On *Return of the Jedi*: "My mother went to school in the area where the film studios are, and a lot of her school friends ended up in the film industry. They were ringing her up saying, 'Look, they want little people down here to play the part of Ewoks. Why don't you come down? There's good money to be made.' So she gave [the casting director] a call and asked about me—whether they were interested, and they said, 'Yeah,' to bring me down. So we went down, had a very quick interview, and that was it really. They went, 'Yeah, you're hired.' I ran home all the way. It was like having Willy Wonka's golden ticket."

Most Memorable Moment: "We were shooting a scene at the end of the film—the party scene. I'd been practicing doing a cartwheel—I could do cartwheels, but I wanted to see if I could do it in the costume. Of course, we started the scene, I started cartwheeling and I stopped. Then all of a sudden I heard this voice shout, 'Do another one!' So I did another one. After the shot had cut, I took the head off and Mark Hamill was there and he said, 'Did you hear me?' It was him that had shouted because he actually saw the camera that was on me. So that was really cool."

What He's Up To Today: "I do all sorts of clowning, from working on circuses and working in nightclubs, to doing films, TV, theater. I'm doing **pantomime** at the minute."

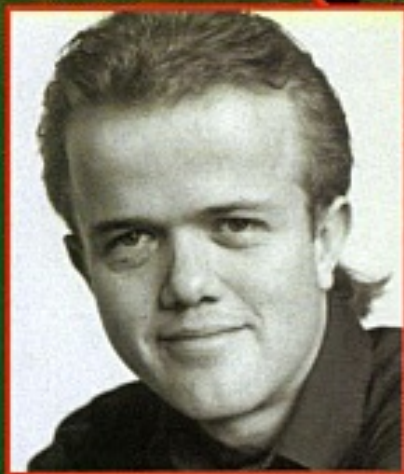


photo compliments of Willow Personal Management

Pantomime is a light musical comedy performance art popular in Great Britain, especially during the winter holidays. Performances are geared toward children and are often based on nursery rhymes and feature audience participation.

BEYOND THE VALLEY OF THE EWOKS

was just by luck the way the head fitted me I could do that. I don't know of any other Ewoks that were able to do that."

The costumes themselves were an elaborate design of individual pieces that only together formed the familiar furry creatures *Star Wars* fans have grown to love. "It was fairly confining," remembers Davis, "but the more you wear those things the more they loosen up. We had a foam undersuit, which would change my shape to the shape of Wicket, and then over the top would be the fur. Of course, there were joints at the wrists for the gloves and joints at the ankles for the feet. There weren't any shoes inside; they were purely sort of a foam sculpture of the feet, so when you were walking around you were walking on an inch and a half of foam latex, which is quite funny because it gave a bit of spring to your step but also sent you sort of meandering a little bit."

Getting accustomed to the *Star Wars* equivalent of Air Jordans was only the first in a series of challenges posed by the Ewok costumes. There were some days when the suits were downright uncomfortable, to say the least.

"The head went on, and that's when things got pretty hot," admits Davis. "Your body generates an awful lot of heat. Without the head on, that's fairly bearable, but once the head's on you've got all the heat rising up from the neck, and there's no escape from that. Plus, the eyes were made of an orange plastic, so everything you saw was kind of tinted orange. Minutes after the head went on, they started to mist over so you just saw this orange blur. They were spending millions of dollars on these movies, and they couldn't figure out a way to keep these eyes from misting up [laughs]. And the leather hood really was designed to cover any sort of joints around the neck area, so that's why Ewoks wore hoods you see, for no other reason than that."

NUMBER-ONE FAN

Ultimately, Davis took all of these adversities in stride, citing the mere fact that he was involved in something he truly loved as reason enough to endure any difficulties.

"I was seven years old; I went to Sutton Cinema just on the outskirts of London," recalls Davis of his introduction to the *Star Wars* phenomenon. "I remember I waited in line because the film, while it wasn't opening day, hadn't been out that long. I was with a school friend of mine and we waited, and we didn't manage to get into that showing. It was

quite a hot day, and I remember sitting outside the cinema in line waiting for that showing to finish, and then we got into the next one. I went home that evening and I told my mum the whole story. And I remember that they arranged special screenings at Elstree once we started filming, so that people who hadn't seen the movies could catch up with what we were a part of at that point. And, of course, I went in to see those again. So I was a fan, and I

On location in Northern California.



KATIE PURVIS

Ewok Claim to Fame: "I'm holding a baby and there was a puppeteer at my feet with his hand up the baby's bottom. I'm known as the 'Maternal Ewok.'"

On *Return of the Jedi*: "My father was Jack Purvis, who had actually been in all three *Star Wars* films, so it had been part of my life since I was about ten years old. Automatically, when they needed a lot of little people for *Return of the Jedi*, my dad's agent kept saying to me, 'Katie, they're going to want a lot of small people. Do you want to do it?' The trouble was I was 15 or 16 at the time, and I was actually studying and doing my exams at school. My dad was a bit reserved to let me do it because it meant taking time out of school. But I pestered and pestered him to let me do it. So I was allowed to do it."

Most Memorable Moment: "I remember Mark Hamill came to our house for tea, and dad used to tell this story of how they were sitting in a bar and [dad] said to this other chap, 'See this guy,' pointing to Mark. 'In six months time you'll see his face on every billboard and you'll know his name.' And they just went, 'Yeah, yeah.' And, of course, it came true."

What She's Up To Today: "I'm open to [acting] offers, and I never say no. I do tend to think there's more work for little men than little women, but the last job I did was *Harry Potter and the Sorcerer's Stone*. It is difficult, obviously, with having three children to sort out, but like I say I'm always open to things when people phone up. If I can do them, I try my best to because I do enjoy it and it's in my blood."

remember going on the set and not seeing Harrison Ford—I only saw Han Solo. They were all their characters to me."

Eventually, Davis did manage to see through to the actors and not just the characters they portrayed. And as much as he'd adored Luke Skywalker and Princess Leia, he found the real life performers to be even more wonderful.

"Sometimes now as an actor when I work with a big name, you can be slightly intimidated, but at that point—being a kid—I would just go over and chat with them," says Davis. "I became really good friends with Mark Hamill, who said to me one night, 'Make a list of the toys you haven't got.' It's embarrassing now, but I made this huge list at home and a couple of days later, he came in with all the stuff I had on my list, and I've still got all this stuff now! Carrie Fisher, I remember, was particularly concerned about me when we were doing the scene in the forest when I find her. She used to be ever so worried that I was getting hot, constantly there tending me with chocolate milk and a cookie trying to make sure I had enough energy. They were all very lovely, lovely people to work with."

Hindsight being 20/20, one can't help but wonder whether the cast and crew sensed that, almost twenty years later, the original trilogy would become such an international sensation.

"At the time, I was excited because it was a *Star Wars* movie," says Davis. "I'll bet the older crewmembers and the actors realized kind of what they were



Carrie Fisher guards a sleeping Davis and his Blue Harvest baseball cap.

still be talking and saying how amazing it is that *Star Wars* is still popular."

THE ACTOR'S MANAGER

After the success of *Return of the Jedi*, George Lucas went on to make two Ewok movies for ABC television—*Caravan of Courage* in 1984 and *Battle for Endor* in 1985. Heading the cast of furry woodland warriors for both telefilms was Davis as a more technologically advanced Wicket.

"I hadn't gotten over the excitement of doing [*Return of the Jedi*], and then we get a call saying George wants to have us over to America again to film the *Caravan of Courage*," notes Davis. "For that one they actually gave Wicket some animatronics. Basically, I was able to move the eyes around by using a mechanism on my wrist. They also tried to



Davis, sister Kim, and Mark Hamill.

MIKE EDMONDS

Ewok Claim to Fame: "Logray, the medicine man of the Ewoks. It's quite a hard thing to do work in skins or even a heavy costume, [but it was] kind of like what I did before, so I figured I'd stick to that."

On *Return of the Jedi*: "I initially appeared in *The Empire Strikes Back* as one of the Ugnaughts. I was one of the Ugnaughts that put Han Solo into the carbon-freezing chamber, and I was also in the scene where C-3PO was in the scrap yard. The agency I was working for at the time handled the Ewoks as well, so I was sent up to cast for the Ewoks, and that's how I got it."

Most Memorable Moments: "We were all there together, and I couldn't believe that I was involved in this movie—Harrison Ford, Carrie Fisher, Mark Hamill. Everybody who was in the final scene—that party scene—and I thought that was wonderful."

"One day, Robert Watts said, 'Hey mate, I've got the perfect job for you.' He took me over to where they were actually building Jabba the Hutt and said, 'Sit in here, and I'll have you move Jabba's tail.' And that's how I became the tail operator."

What He's Up To Today: "Pantomiming is what I'm doing now; I'm up in Manchester, [England] at the moment. It's a traditional thing over here, and I'm usually involved every year. I'm working with one of the top comedians in England. Aside from that, I'm very busy. I do all sorts of stuff—a lot of TV work and things like that. I did a bit in *Harry Potter*, and there's stuff lined up for next year."



Photo compliments of Willow Personal Management



give the mouth a bit of movement with a chin cup, and when I'd move my mouth Wicket's mouth would then also move, but it was a different build—a different costume at that point. And then in '85, that's when we did *Battle for Endor*. We filmed some of it near Skywalker Ranch and locations all around the Marin county area. They've got redwoods there, and they were able to replicate a similar environment [to the one] we had in Oregon [for *Return of the Jedi*]."

Since that time, Davis has gone on to make a name for himself as both a supporting actor (in such films as *Labyrinth* and the *Harry Potter* series) and headliner (*Willow*, *Leprechaun*). He's even managed to finagle his way back into the *Star Wars* mythos, making no fewer than four cameo appearances in the first chapter of Lucas' new trilogy, *The Phantom Menace* ("Grimey," the nickname given to one of the characters roaming the Mos Espa streets; Wald; Weazel; and, briefly, a walking Yoda).

Perhaps none of these roles measures up to his most rewarding venture, however—that of a talent management company owner. Willow Personal Management has been in business since 1995 and represents nearly 100 clients, all with a key attribute in common. "We represent short actors," says Davis. He explains that he named the operation after his starring vehicle "because that film has very positive connotations for any of the short actors who worked on it. It represented short people in a very positive light, which films have often failed to do in the past."

To keep luck on his side, Davis once again relied on the help of a relative to launch this new venture. Peter Burroughs is Davis's father-in-law as well as a 45-year veteran of the film industry, with roles in both *Star Wars* and *Return of the Jedi*.

Davis recalls Burroughs lamenting the state of the acting industry for shorter actors: "He was saying, 'Oh, it's a shame



First Assistant Director David Thomblin explains a scene to Davis.

that everybody doesn't stick together and we could actually ask for more money and things. But there'll always be somebody who will kind of say, 'No, I'll do it for that.' Then the work goes to them, and nobody ever improves conditions." They were especially dis-

tressed about the way some agents treated shorter actors like a commodity. "Our initial vein was to set up an agency that really addressed those things: to see all of the people as individuals—to know about them so we could then represent them to people for what they were, who they were, and what they could achieve."

With a healthy influx of aspiring actors anxious to get on Willow Personal Management's books, Davis admits that his company must be choosy when it comes to taking on potential clients. With that said,



[LEFT TO RIGHT] Mike Edmonds (Logray), Kenny Baker (Paploo, R2-D2), and Jack Purvis (Teebo) cool off between takes on location.

the company has recently opened a new division—one that caters to another group of under-represented actors.

"We get average sized actors applying to us, which of course we can't take on," says Davis. "I would be doing them a disservice, because we don't get inquiries for average-sized actors. But we did start to notice we were getting lots of actors sending things in and they happened to be over seven feet tall. And I said, 'Look, we've got five people here and they all sent stuff into us, but they're over seven feet. Why don't we start another division called 'Willow Tall' and look after these guys?'—which we started to do a year or so ago. We're getting inquiries for them now. So we go from over seven feet to under five feet."

Ultimately, Davis' quest to make a better environment for shorter actors affords him the opportunity to give to others the same chance his grandmother once provided for him. It's not always easy work, but he's found truth in the old adage, "It's better to give than to receive."

"It's a very rewarding business to have," he says. "For many of the people, we are providing their livelihood. To phone someone up after an audition and actually give them the news—'Congratulations, you got the part!'—it's really a nice thing to do. There's negotiations you have to do, but it's all overshadowed by actually phoning someone up and telling them that they got a role that they really wanted." ☺

Wicket (played by Davis) won the cast and crew over with his relaxed attitude and natural curiosity about his fellow cast members.

BEYOND THE VALLEY OF THE EWOKS



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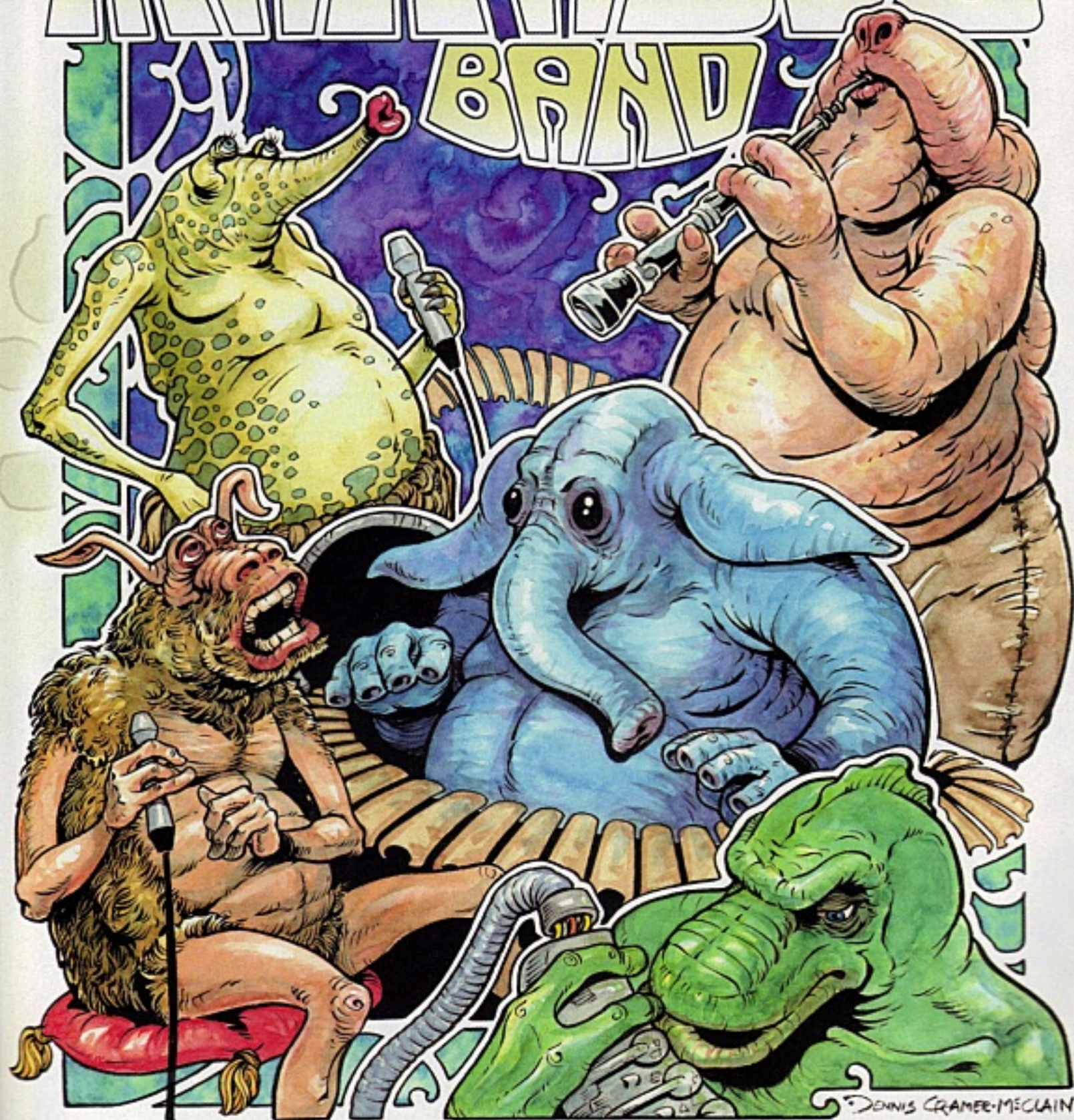
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THE MARK REBO BAND





he Max Rebo Band, originally known as Evar Orbus and His Galactic Wailers, have a history marked by alternating streaks of success and tragedy. Other musical hopefuls could learn a lot about how *not* to handle their careers by studying how Rebo and his comrades handled theirs.

Alongside founder Evar Orbus, the band's original line-up included Ortolan organist Max Rebo, Kitonak flutist Snit (A.K.A. Droopy McCool), and Pa'lowick vocalist Sy Snootles. With Rebo pounding happily on the Red Ball Jett and Snit quietly harmonizing on his chidinkalu, Orbus and Snootles wowed audiences with their near-limitless vocal ranges.

The Galactic Wailers put out three recordings and made a name for themselves with such crowd-pleasers as "Galgamok," "Galactic Dance Blast," "(That Joyous Night) I Ate My Mate," "Jedi Rocks," and "My Hearts Belong to You." They even churned out a bona fide mega-hit with "Lapti Nek," but only Orbus made any money from it thanks to his crooked contracts.

The band was pleased when Chalmun, a Wookiee cantina-owner, invited them to work at his place in Mos Eisley. Outraged that Chalmun would hire a second house band, the Bith group Figrin D'an and the Modal Nodes tried to kill the newcomers. Only Orbus died in the melee. The rest of the band wisely let the Biths keep the cantina gig.

They needed a new job—and a hipper name. Snootles knew Rebo could be easily manipulated, and she exploited the pudgy Ortolan by making him their new leader. That way, she could handle all the money and decisions behind the scenes, while Rebo would be the main target should they anger anyone else—which she was certain they would.

CHANGING THEIR TUNE

Thus was born the Max Rebo Band. Snootles's first decision as de facto manager was to create a stable trio of backup dancers: long-time Rodian friend Greeata Jendowanian; exotic Twi'lek Lyn Me; and Rystáll, a fiery-haired beauty from New Bornalex. Next, the band added two new musicians: Rappertunie, a Shawda Ubb cursed with wanderlust; and Bith kloo horn player Barquin D'an. The band overlooked D'an's relationship to the Modal Nodes leader who'd killed Orbus, since they were happier without him anyway.

Rebo, Snootles, and McCool met with Naroon Cuthus, who invited them to audition as Jabba the Hutt's palace band. Jabba enjoyed their performance and offered a lifetime contract for all the food they could eat. Rebo jumped at the chance before the others could stop him, sealing the deal. Though working for food is a dream-come-true for an Ortolan, the others had no use for such absurd terms. Still, they could leave the palace from time to time, and the generous tips from Jabba's drunken cohorts made up for the lack of payment.

BY RICH HANDLES

ILLUSTRATED BY DENNIS CHAMBER-McCLAIN

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AND THEN THERE WERE TWELVE

On one occasion they became the unwitting pawns—and nearly victims—of Jabba's machinations. He sent them to Hoth to perform for crime lord Bingo Mchndra's Spawning Day. When McCool discovered thermite explosives in their speakers they knew they were sent to bring the house down . . . literally. Playing a hologrid of a prior show rather than performing live, the band escaped the explosion. Amused at having killed a long-time rival without losing his favorite house band after all, Jabba bought them new instruments and overlooked their boldness in not dying. Still, the resourcefulness of their escape from Hoth was not lost on Jabba, who assigned three members of his court to join the band: Ak-rev, a bigoted Weequay warrior; Klatooinian bodyguard Umpass-stay; and Doda Bodonawieedo, a Rodian errand-runner.

The Max Rebo Twelve, as they now were called, were ordered to perform during the execution of Leia Organa, Luke Skywalker, and Chewbacca the Wookiee. As Jabba's sail barge went down in a fiery explosion, the band barely jumped to safety. They would surely have died if not for Greeata and Lyn Me. The two drove off a band of Tusken Raiders and took their banthas.

Released from their contract to Jabba, the musicians went their separate ways. Snootles and Rebo took a gig at Lady Valorian's as the Max Rebo Duo, reverting back to the Max Rebo Band when Rystall and Greeata re-joined. Rebo was ecstatic at seeing his old partners again, but Snootles eventually went solo, even turning her back on her long-time friend Greeata.

EVAR ORBUS

This eight-tentacled Letaki learned early on that he was a gifted wailer. His voice ranged an astounding eleven sectaves, while multiple limbs allowed him to play many instruments at once, which was always a crowd pleaser. (Few knew that one of those eight tentacles was a prosthetic, housing a hidden blaster.) Orbus assembled the Galactic

Wailers with promises of fame and fortune. The crowds were lousy, the pay worse, but they played with enthusiasm, hoping better times were ahead. Orbus treated the band as hired help rather than partners. Still, they put up with his rudeness because the gigs were steady. Plus, rude or not, he played a keen prishti bulb and could wag a Slothar better than anyone. Had he not possessed an ego and arrogance to match his talent, he might have lived up to his promises. (Or at least lived, period.)

MAX REBO (Siiruulian Phantele)

Siiruulian Phantele spent his life in the pursuit of food, the most important commodity on Orto. The smallest of five siblings, he was quite thin by Ortolan standards—his mother, in fact, worried that her youngest son was wasting away. Evar Orbus discovered Siiruulian at a flanth house playing for his dinner each night and saw in him an enormous talent and an exploitable naïveté. Promising he'd never go hungry again, Orbus signed Phantele and suggested he change his name to Max Rebo. Phantele would go by any name so long as food was available. When Orbus died Sy Snootles convinced Rebo to lead the group so she could manipulate the hapless organist. That plan backfired when Rebo agreed to a lifetime contract with Jabba the Hutt in return for unlimited food. After Jabba's death, Rebo resumed his career but eventually grew tired of touring the galaxy. He joined the Rebellion and entertained the troops. ("The Rebels have the best food," he explained to a curious biographer.) He later opened his own restaurant chain, Max's Flanth House, and became very rich. Twice his younger weight, the happy Ortolan relocated to Coruscant to enjoy his retirement in lavish surroundings . . . and, of course, lots of food.

SY SNOOTLES

Sy Snootles got her start singing ad jingles. Though unimpressed with Evar Orbus's brusque manner, she knew star material when she saw it. After Orbus' murder, she took the lead, running the show discreetly while letting Rebo take the credit. After Rebo contracted them to Jabba for life, she jumped at the chance to spy for the Hutt's rival, Lady Valarian. Bib Fortuna made a generous counter-offer if Snootles acted as a double agent, supplying him with information to leak to other spies. Following Jabba's death, she left the band. She released two solo albums and a



third with Rappertunie, all of which tanked. The talented Pa'lowick, once convinced of her own stardom, failed to get anyone to notice her without Rebo or Joh Yowza sharing the stage. Touring a string of seedy bars along the Outer Rim as "Lips Teenek," she met a down-and-out Spinner named Quilsen, who introduced her to the wonders of phetaril spice. Sadly, the would-be star has drowned her sorrows in spice ever since.

DROOPY McCool

Sold to Evar Orbus at a slave auction on Orvax IV, this quiet Kitanak missed his people. He resented the name Snit—his true name, a whistled tune, was unpronounceable in Basic. Snit possessed a passion for music and played with great devotion. After Orbus was murdered, the flutist stayed with the band. Anxious to shed his slave-name, he

assumed the stage-name Droopy McCool. A quiet, noncommittal being, he almost lost his cool when Rebo accepted a life contract with Jabba for unlimited food. Not only did he travel with his own food—a crate of frozen slugs—he also had no desire to work for the Hutt at all. After Jabba died, McCool quit performing altogether. He believed he could hear other Kitanaks in the wastes of Tatooine and longed to end the loneliness plaguing his soul. No one knows what became of McCool, but rumors of a nomadic band of Kitanaks persist among the local moisture farmers, who claim they can still hear the soft strains of

his chidinkalu pipe on quiet evenings.



JOH YOWZA

(J'yz'gnk Kchllbrxctk Et'nrmndlcvtbrx)

J'yz'gnk Kchllbrxctk Et'nrmndlcvtbrx made his way around the galaxy for years by performing on passenger liners in the Outer Rim Territories. Exiled, Et'nrmndlcvtbrx learned to fend for himself. One day, while searching for food, he sneaked aboard the starship of smuggler Roark Garnet. The Socorran took a liking to the loud Yuzzum, nicknaming him "Furball." When their ship docked at Nar Shaddaa, the Yuzzum followed the sound of music to a seedy bar called Uncle Chesko's. Caught up in the music, he burst into song, much to the delighted surprise of the audience and the band alike. Evar Orbus



invited him to join the group. Knowing his name would be unpronounceable for most humans (and, thus, bad for business), Snootles suggested the pseudonym Joh Yowza. Belting out such tunes as "Jedi Rocks" and "Galgamok," Yowza quickly became a celebrity. When the band split up he joined a rival group called the Palpatones. Anxious to see more of the galaxy, he agreed to sing in exchange for transportation to new, exotic locales, which he continues to do to this day.

GREEATA JENDOWANIAN

Sy Snootles and Greeata Jendowanian first met aboard the *Kuari Princess* and later worked together at the Green Planet, a nightclub on Tothi deep in the Corporate Sector. The only employees not addicted to spice, they bonded and vowed to make better lives for themselves (which makes Snootles' later spice addiction doubly tragic). When Evar Orbus visited the club to find talent for his wailing group, Snootles' voice and energy blew him away. She refused to take the job unless Greeata could come too. Though unwilling to pay a full-time dancer, Orbus knew Snootles was a gold mine and agreed to hire Greeata per-diem. Greeata remained the band's "guest dancer" for fifteen years, attaining full-member status only when Rebo assumed control. This promotion seemed a pyrrhic victory when Rebo agreed to a lifetime contract with Jabba the Hutt. After Jabba's death, Greeata continued to perform with Rebo, Snootles, and Rystall for a time. When Snootles and then Rebo departed, she and Rystall joined the Palpatones where they were reunited with Joh Yowza. Greeata is now their lead singer. Thanks to her beautiful voice, the band became an intergalactic sensation with their hit tune, "Kick the Rana." Of all the band members, Greeata—denied full-member status for more than a decade—became the biggest breakout star.



LYN ME

An enchanting Twi'lek from the barren northern continent of Ryloth, Lyn Me practiced the arts of seductive dance to make her way off-planet. After watching her perform one night, Rebo and Snootles convinced her to join their ranks. Lyn Me was secretly obsessed with meeting the bounty hunter Boba Fett, who'd rescued her from a burning building



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when she was a child. Though Fett had only saved her knowing that her father, a wealthy crime lord, would reward him handsomely, her imagination painted a far more heroic picture of the bounty hunter. She readily accepted Rebo's offer, hoping to find the man who had saved her life. The gambit paid off immediately as a gig at Jabba's palace brought her face-to-face with her childhood hero. Outraged by Fett's defeat at the Pit of Carkoon, Lyn Me vowed to destroy Skywalker and Solo. She came close on three occasions, but her prey eluded her each time, wholly unaware she was even after them. When Fett re-surfaced years later, Lyn Me gave up her vendetta and resumed her quest for the bounty hunter.

RYSTÄLL SANT

Ryställ, a rare and exotic half-breed, never knew her Theelin father and was abandoned by her mother shortly after birth. Cyl Sant moved from New Bornalex to Coruscant to find a better life for herself and her infant child Ryställ. Things didn't work out that way, though; too poor to support the baby alone, Cyl placed her in a parked speeder with a note asking its owners to love the child as their own. A pair of Ortolan musicians found the infant and gave her a home, but they were no wealthier than

Cyl had been. Her childhood was marked by poverty, violence, and fear. It was almost a relief when Black Sun crime lord Xizor enslaved her. Ryställ was grateful when Lando Calrissian freed her in a Sabacc tournament but declined his offer of employment. Her travels brought her to Tatooine, where she joined the Max Rebo Band. After Jabba's death, Ryställ and Greeata continued to perform with Rebo and Snootles before signing with the Palpatones. This brought her in contact with another half-Theelin, the master-mechanic Shug Ninx. Ryställ discerned that her father, like Ninx's mother, must have been among the last of the Theelin. She bid farewell to the Palpatones and set out to find further clues to her father's identity.

BARQUIN D'AN

Kloo horn player Barquin D'an is the brother of Figrin D'an, who murdered Evar Orbus. Though less skilled a musician than his brother, D'an had similar aspirations and traveled to Tatooine to ask his Figrin's

help in recording a demo. Figrin, too busy with his own band, the Modal Nodes, went off-planet on a three-month tour and left his impoverished brother stranded in Mos Eisley. D'an auditioned for the Max Rebo Band, intending to resign when he'd earned enough credits to book passage offworld. He instead found himself indentured to Jabba the Hutt for life. Knowing Jabba would hunt him down if he tried to escape, D'an decided death was a better option. During the Rebels' execution, he planned to feed himself to the Sarlacc. When Jabba's sail barge was destroyed, he jumped clear. Leaving the music industry behind, D'an made his way to Mos Eisley and stowed aboard a cargo barge to Stenos, where he built up a thriving import/export business.

RAPPURTUNIE

(Rapotwanalantonee Tivtotolon)

Throughout his childhood on Manpha, Rapotwanalantonee Tivtotolon trained on a wide variety of instruments, but his favorite was the growdri harmonique, a combination flute and water organ. Rappertunie, as he called himself to sound more "musician-like," also wished he could explore the whole galaxy, one planet at a time. The amphibious musician disguised himself as a waiter to gain access to the Max Rebo's hotel suite and displayed his musical talents. Rebo gorged himself on his third lunch, pausing long enough to offer Rappertunie a job. Rappertunie was convinced Tatooine would be the death of him. It might have been had he not remained in Jabba's palace when the others left for the Sarlacc pit. Following Jabba's death, Rappertunie made his way to Mos Eisley and was relieved to find his band mates unharmed. He performed with Sy Snootles until her career faltered, then disappeared from the music scene altogether. He became a computer engineer for Rebaxan Columbi, designing upgrades of the MSE-6 mouse droid.



DODA BODONAWIEEDO

When not running errands for Jabba the Hutt or Bib Fortuna, Doda Bodonawieedo was a favorite among Jabba's Gamorrean guards. Assigned to play with palace bands to keep an eye on them for Jabba, Bodonawieedo was quite talented in his own right and often got so caught up in the music that little else mattered. When the Max Rebo Band arrived, he developed a strong camaraderie with its members, much to the Hutt's displeasure. At first sight of Greeata, Bodonawieedo



was immediately entranced. She had no interest in him and gently spurned his affections. Most who knew the errand-runner grew quickly fond of his gentle and witty demeanor. When Jabba's sail barge was destroyed, Bodonawieedo avoided death by lucky coincidence; hours before the sail barge had left the palace, Fortuna had sent him to Mos Eisley to deliver a love-letter to his mistress, Onici Wen. As soon as word got around, Bodonawieedo slipped into the Hutt's Mos Eisley townhouse and stole several priceless sculptures, among them the Minstrel and the Dancing Goddesses, which Jabba

had stolen from the people of Godo. Selling the statues back to the Godoans for an obscene price, the rest to an art collector on Tharkos, Bodonawieedo has since enjoyed a life of luxury.

AK-REV

Raised in a Sriluurian monastery devoted to Am-Shak, the Weequay thunder god, Jabba's drum-master Ak-rev learned the art of percussion instruments pounding the temple's thunder drums. Upon leaving the monastery, he found it difficult to hide his xenophobic distrust of anything non-Weequay. After a skirmish with several of Jabba the Hutt's Gamorrean guards on Tatooine, Ak-rev was brought before the Hutt to accept punishment. Jabba instead offered him a job as a body-



guard. He accepted even though the sight of the Hutt repelled him. Enough Weequay were in Jabba's employ that Ak-rev felt at home in the mammoth palace. He and fellow bodyguard Umpass-stay often played with palace bands. When their master failed to return from the Pit of Carkoon, Ak-rev and Umpass-stay departed for Mos Eisley once it was clear Jabba would not be returning. En route their landspeeder was ambushed by a band of Tusken Raiders. Jabba's Weequay had a nasty

habit of slaughtering banthas as sacrifices to their gods, which did not sit well with the Tusken Raiders, who worship banthas. They let Umpass-stay go but beat Ak-rev to death and left his corpse to rot in the heat of the twin suns.

UMPASS-STAY

The Klatooinian Umpass-stay was secretly a bodyguard for Jabba. An average drummer with little interest in music, he was a far better spy. Umpass-stay once caught a group of assassins posing as musicians. No one, not even Jabba's majordomo Bib Fortuna, knew of his true function. After Jabba's death, Umpass-stay and Ak-rev set out to Mos Eisley to find new employment. Tusken Raiders killed Ak-rev but let Umpass-stay live. Without food or water, he walked nearly 70 kilometers of arid desert to Mos Eisley. There he met Darson Kinderlot, a Frell spacer who let him work for passage to Hutt space. Umpass-stay has since faithfully served Jocolo the Hutt, a member of clan Desilijic Tiure, on the colony world Du Hutta.



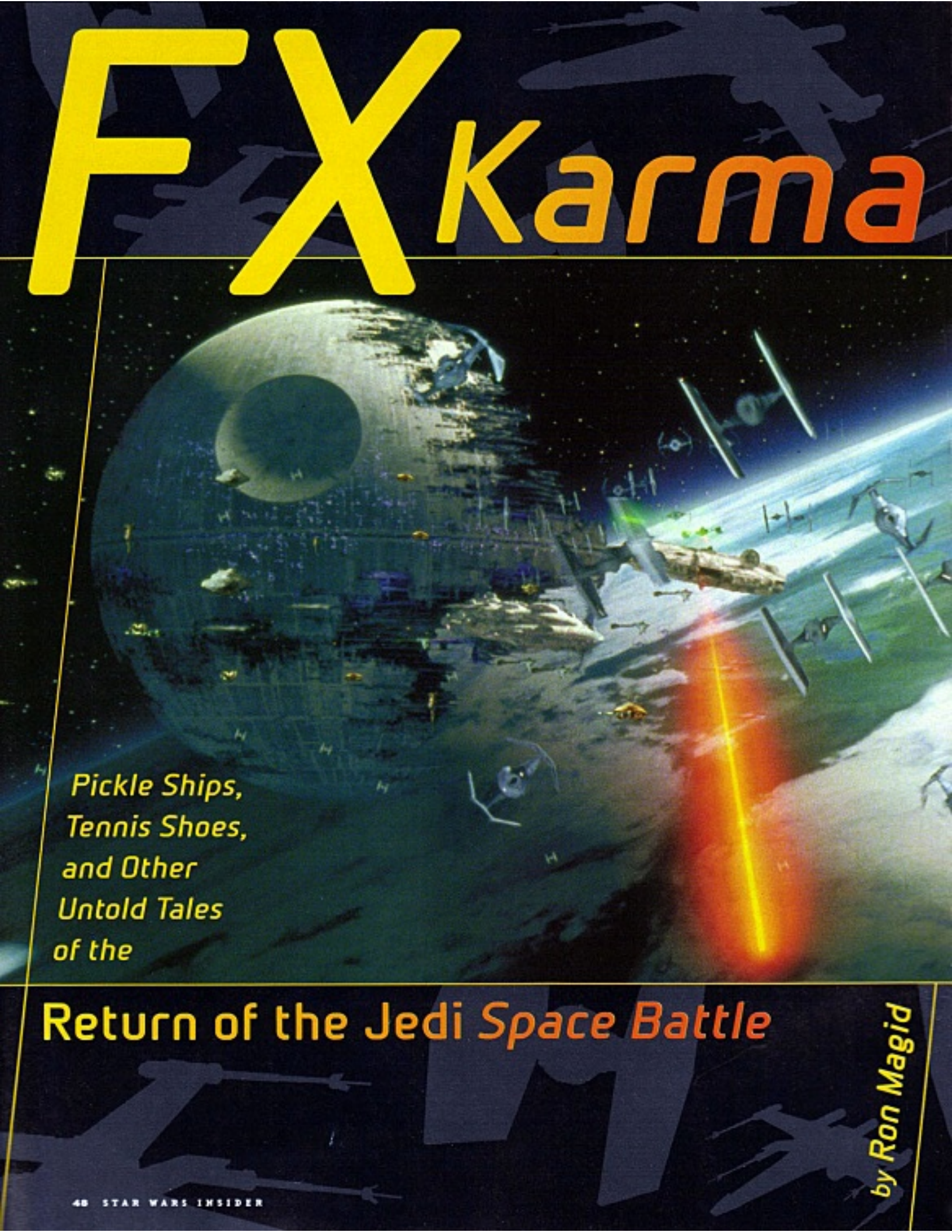
TIK TALI TALOSH

President of the Max Rebo Fan Club, Derf Chapter, teenage musician Tik Tali Talosh dreamed of auditioning for his favorite musician, Max Rebo. He got his chance, and the band was so impressed with his audition that they invited him from time to time to play with them at Jabba's palace. After the band broke up, Tik authored a tell-all biography entitled *Blue Man's Group*. Furious at his not having asked permission first, the band cut ties with him thereafter. Though disappointed, Tik forever treasured his brief status as a member of the Max Rebo Band.



Thanks to Joe Bongiorno, Buzz Bumble, Drew Campbell, Joe Coranney, Helen Keier, Alex Newborn, Amy Pranavost, Michael Schiavetta, and Gary Tucker for their invaluable assistance.

FX *Karma*



*Pickle Ships,
Tennis Shoes,
and Other
Untold Tales
of the*

Return of the Jedi Space Battle

by Ron Magid

To the untrained eye, one on-screen ship from *Return of the Jedi* might look less like the *Millennium Falcon* than something far more ordinary—a tennis shoe—but it played its part in arguably the greatest space battle ever filmed. The pitched warfare over Endor was the most demanding assignment George Lucas had presented to the artists at Industrial Light & Magic up to that time, and it remains the standard by which all others must be measured. That a flying tennis shoe could remain unseen amid the tumult and chaos of some 50 ships careening into combat is a testa-

film that convinced George Lucas he was the man to handle the saga's most ambitious space battle to date. "I was always trying to do neat, weird things on *Empire*, and I think George was intrigued by where I took some of that flying stuff, like the *Falcon* being chased by the [TIE fighters] when it's escaping from the Star Destroyers," recalls Ralston, who is currently supervising effects for longtime collaborator Robert Zemeckis' *Polar Express*. "I was starting to show off what I was able to do. I had a lot of fun with action scenes because I was bored with how the ships moved in. That's how it boiled down. I thought,

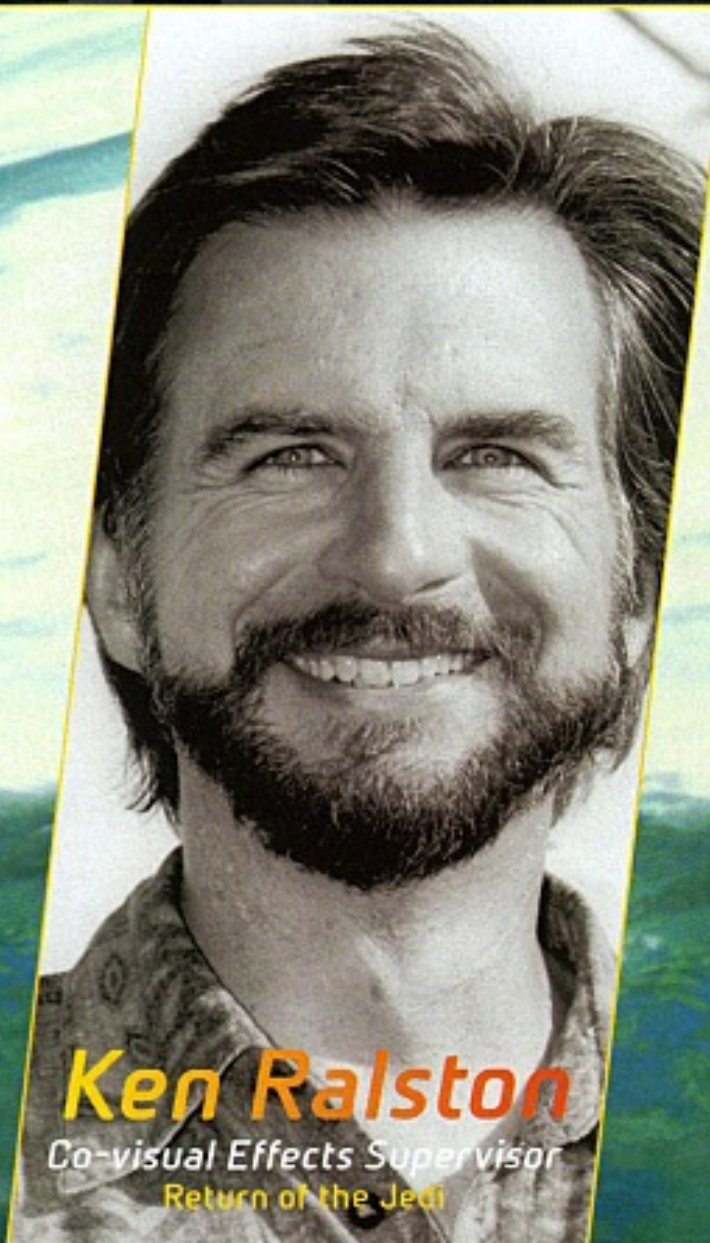


Photo by Sean Carey (ILM)

Ken Ralston

Co-visual Effects Supervisor
Return of the Jedi

ment to the achievement of former ILM effects virtuoso Ken Ralston, who supervised the sequence, and who was rewarded with his first Oscar (he has subsequently won Oscars for *Cocoon*, *Who Framed Roger Rabbit?*, *Death Becomes Her*, and *Forrest Gump*).

Prior to serving as co-visual effects supervisor on *Jedi* (with fellow Oscar-winners Richard Edlund, Dennis Muren, and Phil Tippett), Ralston had served as assistant cameraman on *Star Wars'* miniature and optical effects unit before he was bumped up to full effects cameraman on *The Empire Strikes Back*. It was his dazzling work on that

"Well, I'm not gonna have the [*Falcon*] flying at a snail's pace being chased by some snail's-pace ships like in *Star Wars*," I said, "C'mon let's be showy here—let's make the camera real acrobatic and have it do spins." I think George thought that was cool, so they got me onto the space battle stuff on *Jedi*, and off we went!"

Primitive Pre-Vis

Ralston's first problem was how to pre-visualize the incredibly complex sequence. "In this case, we didn't have what George did on the first film,

which I thought was genius, cutting together old war footage from [pioneering effects artists] the Lydecker Brothers from *Flying Tigers*," Ralston says. "So I just got my guys together in front of a blue screen, and we had little models on rods and, based on the storyboards, we did a very early form of pre-vis or animatic—videomatic is what we would've called it. That was the first basis to try to work out what the ships might be doing—at least the main ones. All the little stuff was saved for the motion-control shoot. We did these funky versions of every cut with ships flying all over the place, and we all sat around a microphone and did our own sound effects for it as a joke—it's basically us going, 'Swoosh! P-tew! P-tew! P-tew! Kaboom!'—then we cut the shots together and sent it to George at the Ranch. I guess it really cracked George up—he thought it was hilarious, which is good, because we didn't get fired! It was more specific to the script and more specifically using models that had some resemblance to the ones in the movie, so that was one really rough step leading to what has now become complicated visualization with computer models. That was really fun."

man was also doing flips and moves during all this. Once I got all that figured out—this is so archaic I can't even believe we did it—we'd shoot what's called an RAR pass of each motion-control shot of the Star Destroyer, the Falcon, the [TIE fighters], etcetera. We'd put a black curtain in front of our blue screen, black out the support pylons, and shoot each model individually, then develop the black-and-white film very quickly using a machine devised by the military. That would give us a negative where, say, your black [TIE fighters] would show up against a clear background. We needed that clear background because, in our wonderfully high tech way, we would cram like seven or eight layers of film together through the gate of the Vistavision movieola [editing device] that was built for us. I got as many layers as I could in there, basically lined up in the most primitive way, crushed into the movieola, then we'd run the film slowly to see what the choreography [of each ship] was doing, and that's what we used to choreograph the rest of our moves. I laid these grids of celluloid over [the image on the movieola], and I sketched by hand where the other



But Ralston hadn't counted on one thing—Lucas enjoyed the energy in those handheld "videomatics" so much that he wanted ILM to copy them exactly. It was frustrating for Ralston and his team when they had to shoot some sequences nearly identically to the videomatic. "Some of the moves at that time were very difficult for motion control, because we were flying with the ships, and then we'd come swooping around, trying to come up with very cool moments," Ralston says. "It was like, 'C'mon, this thing is so sloppy, what're you making me do?' I've always tried to give my effects a certain immediacy with whatever technology I had at my disposal, and George pretty much liked everything!"

But even with the videomatics on hand, building a sequence with shots incorporating up to fifty starships buzzing around was nearly beyond the capacity of the technology ILM had pioneered on *Star Wars* and improved on *Empire*. "I don't know how I did it," Ralston admits. "I've always seen most of this stuff very clearly in my head; that's why I'm in this business. Plus, as we started layering the shot, we'd start off with the main action, so I'd know, 'Okay, this ship's being shot by the Falcon, which is doing this,' or 'The [TIE fighters] are coming over this main action—I'll shoot that first.' Plus we were adding more overall camera moves to these shots as if the camera-

ships would go, then I would go shoot those, and it was a matter of pulling out the old layers, adding the new layers that we shot, and seeing if the main stuff worked. It was a tool for me to design my shots so I could see the action; now I want the Falcon so many frames ahead of this ship and put this over here—that's as good as it got!"

Making Passes

When it came to photographing the space battle, each ship model was shot separately via motion control. This computer-assisted process enabled the camera to perform exactly the same move on the miniature while it was shot several times—called passes—usually at very slow speeds with long exposures that made each model look its best. The model itself sat on a pylon, which enabled it to make the most rudimentary movements—rock forward, back and side-to-side—but it was the camera that imparted motion to the largely static ships. On film, in the end, it made no difference whether the model whizzed past the camera or visa-versa. Once the motion control move was finessed, multiple passes were shot, including the "beauty pass," where the ship was filmed under the optimum lighting conditions, even passes for the miniature lights. "We had all these fiber optic

lights crammed into these ships—or sometimes they were neon filled with the light areas scratched or drilled out—and often the lights wouldn't show up bright enough on the regular pass, so we'd back [the model and the camera] up, shut all the lights off, and reshoot just the lights," Ralston recalls. "Every light pass needed a different exposure to show up, so your neon pass, for example, might require a 4- or 8-second exposure per frame. If we had a long shot, it would take a long time to shoot that pass. And then if you happened to have some kind of weird filtration pack on the lens to give it diffusion/distortion—which most of them did—we'd shoot a pass with that on the lens. Then, depending on the lighting, if you couldn't get it on the beauty pass, to add additional rim light and things like that would require separate passes. Then it would all go to some poor guy in optical, and they would somehow have to put it all together."

Indeed, ILM's optical department was charged with combining all the passes to create the perfect look for each ship, then integrate each model into the space battle with as many as fifty others in a sin-

as always, the release date never changes, so you regroup and just fight your way to the finish line trying to do all the changes and make it all work. That was quite a feat. I would do my damndest to use what had been done and reconfigure it in optical, but a lot of stuff just had to go right back out to the stage and be re-shot."

Even prior to *Black Monday*, Ralston had been trying various techniques to speed up the shooting of layers of ships in the battle over Endor. "I know there was one shot—SB18 or 19—where the *Falcon* is trying to escape a whole bunch of [TIE fighters] and everything else—I want to say that there's fifty ships there blasting away, and there's a planet behind it, and it's just chaos," Ralston recalls. "But there's also layers of just minutia that give you the sense of more layers of ships behind them, but they're not doing anything, and those were essentially Polaroids of the other ships I shot, then taped to a sheet of glass. Those were all shot with separate passes in front of a blue screen or front and backlight with this kind of generalized move so the whole shot had kind of a roll to it."



Ralston at work on the asteroid sequence for *The Empire Strikes Back*.

gle shot, which required a huge amount of "FX karma" to pull off in those long-ago and far-away photo-chemical days. "The matting was so complicated," Ralston says. "They tried to group things before they went into the final composite, but none of it was easy. I don't know how they organized those big shots—they weren't fun, and then one little thing goes wrong. . . . Some of the things were funny, like that shot where the *Falcon*'s in the foreground being chased by the [TIE fighters]. John Ellis, who at that time was probably the guy compositing that, pointed out that they printed it wrong and the [TIE fighters], which were supposed to be behind the *Falcon*, were actually printed on top of it. But the shot's so quick, you can't tell."

Desperation is the Mother of Invention

Then there was "Black Monday," when Lucas re-cut much of *Jedi*.

"I think George was unhappy with the direction *Jedi* was going," says Ralston. "I took a huge hit on a lot of the space battle. I had to redo so much stuff because of George's switching where scenes were. Different events had to happen at different times, which changed the environments and who was in scenes, so it was a blowout for me. And

Of course, not everything out in space in that final battle was what it appeared to be—like the Mon Calamari starcruisers reminiscent of science-fiction artist Chris Foss' works. "I would call those oddball thingamajigs the 'pickle ships,'" Ralston admits, "and when you see a bunch of them in the background, for a couple of those shots, I just took wads of gum and stuck them on glass! That cracked me up 'cause it worked; it had the same kind of bulbous quality. I thought, 'This is great—who needs models?' It was funny. The tense thing was George saw most dailies, so if some of those shots came up, I just hoped he wouldn't catch on as to what I was doing—if something slipped by, then it was in the movie."

Which brings us back to Ralston's tennis shoes—among other things—and the fact that it's an amazing accomplishment just to see how many ships there are buzzing around the moon of Endor, or how many ships there seem to be. "I was always trying to stick stuff into shots," Ralston laughs. "*Jedi* has my tennis shoes and also a yogurt container as part of the ships in the background! Who would know? It's like there's all this stuff going on—and I thought, 'Hey, it'd be fun.' It was my way of just saying, 'See what you can get away with?' Some people noodle this stuff so much, fretting about it, but it's like, you know, you can't tell what this stuff is—just stick it out there!" 🍌

Ken Ralston

A COLLECTOR'S HISTORY OF REVENGE OF

No one could have known on January 27, 1983 that the announcement of *Return of the Jedi* as the title of the third installment of the original *Star Wars* trilogy would spark a 20-year debate among hardcore fans and casual viewers alike. Since early 1981, *Star Wars* watchdogs had been led to believe that the title would be *Revenge of the Jedi*, and that belief guided their speculation as to the final chapter's ultimate resolution. Although "return" is a decidedly tamer word than "revenge," the purpose of this change was not immediately clear. After all, changing a movie's title a mere four months before its scheduled release was not only confusing but also costly. Furthermore, what difference in the public mind would a Jedi's "return" versus his "revenge" make? To collectors all over the world, the difference turned out to be one between a ubiquitous keepsake and a rare treasure.

A CHANGE OF REASONS

One of the first and strongest arguments fans suggested for the swap is the obvious fact that vengeance is not a cause befitting a noble Jedi. As Yoda explains in *The Empire Strikes Back*, "Anger... fear... aggression. The dark side of the Force are they." Another popular speculation was that Lucasfilm feared a parental backlash for employing such a harsh term in the title of a youth-targeted movie. Although this argument was quickly dismissed, it recurred years later after the Greedo sequence in *A New Hope* underwent some changes for the Special Edition.

A final theory gained some credence when it appeared in a short article in *Starlog* #60 (June 1982). It suggested that the working title for the second *Star Trek* feature, *The Vengeance of Khan*, bore too much resemblance to the third *Star Wars* film's title. The article claims that the *Star Trek* people conceded "Vengeance" in favor of the preferable "wrath" as "a gesture of good faith to Lucas." Since Lucasfilm was now free to use "revenge" in the title, the argument that *Star Trek II* had any bearing on Episode VI's title change became moot.

Among the official comments from Lucasfilm at the time was that "revenge" was employed to conceal crucial plot developments that would unfold to resolve the trilogy's storylines. There was much uncertainty at the time as to how "revenge" concealed any more than "return" revealed. A little deductive reasoning might shed some light on the situation. In *Star Wars* we learn that Luke's father was once a Jedi; in *Empire* we learn that Vader is Luke's father; we therefore can conclude that Vader was once a Jedi. If we then interpret the "Jedi" in the title to be Vader, we can see how his "return," or redemption, would betray a crucial plot element.

SEEKING REVENGE

THE JEDI

ENGINE

BY PETE VILMUR



Another reason cited for the use of "revenge" in the title was to smoke out potential bootleggers of unauthorized merchandise. Nevertheless, 20th Century Fox thought that the title was and would remain *revenge*, and it had a great deal of official promotional material printed up through the end of 1982. That seeming blunder would become a legendary boon for collectors.

Although it seems clear to many that *Return of the Jedi* was always the intended title, finicky fans cite a discrepancy in facts that suggests the contrary. In the February 1983 issue of *Bantha Tracks*, it is reported that the title had always been *Return of the Jedi*, proven by the fact that it was used on the script's first draft. In the more recently published *Annotated Screenplays*, however, we discover that the first script titled *Return of the Jedi* is the second revised draft dated November 1, 1981, over eight months after the first draft. Far from being definitive proof that the "return" in the title was an afterthought, it does stoke the flames of controversy that have kept discussions on the subject heated among mavens of *Star Wars* minutiae.

THE PRICE OF REVENGE

If the Jedi was indeed always meant to return, the publicity department at 20th Century Fox was not privy to it. The first in a formal set of campaign materials exhibiting the *Revenge* logo was printed in the form of a snipe across the lower corner of the April 1982 re-release poster for *Star Wars*. Moviegoers would be treated to the first tantalizing glimpse of the next chapter in the saga as a bonus for viewing *Star Wars* in its fourth release. The most noteworthy aspect of this first trailer for *Revenge* was the inclusion of a Tatooine sandstorm clip that would never make it to the final cut. Although a relatively insignificant scene, its absence from the finished film makes this first trailer highly sought after.

Soon after the trailer's release, a large foldout advertisement inserted in *Daily Variety* touted the movie's projected release date of May 27, 1983. With the infamous logo prominently displayed, this nearly 4-foot long banner is only mildly uncommon, making it accessible to the casual dabbler in *Revenge* memorabilia. The same cannot be said for the scarce merchandising promo book released by Fox around the summer of 1982. With the *Revenge* logo embossed

on a restrained white-on-white glossy-stock cover, this classy piece invited potential merchandisers to jump on board the Jedi bandwagon. It also featured the world premiere of three exquisite Ralph McQuarrie production paintings on a rear gatefold cover. With such an attractive solicitation landing on the desks of potential merchandisers, they were sure to respond.

And respond they did.

Kenner geared up early to develop new packaging for its action figure and vehicle lines. Probably the most popular among *Revenge* collectibles, these early card and box **proof sheets** have evolved into a collecting field of their own. Their historical significance to both the

toy line and films has given them an enhanced appeal among collectors. It's speculated that more than 1,000 *Revenge* card backs were printed (not to be confused with the *Empire* card backs featuring a *Revenge* promotion; many more of those exist); full sets of 50 are few and far between. Although some vehicle boxes reached the final stage of development, most of the packaging designs never made it past the proofing stage. There are probably only a handful of these in existence, making them difficult to track. On the other end of the Kenner spectrum is the *Revenge* Insert flyer, which found its way into most boxed *Empire Strikes Back* toys in the autumn of 1982. Although quite common, it's noteworthy for promoting a line of Jedi Micro Collection toys, a series that never made it to production. The few prototype examples that have been uncovered from this unproduced line makes one sorry it never saw the light of day.

In addition to Kenner, several other merchandisers decided to jump head-first into *Revenge* product development, much to the delight of collectors. Ben Cooper developed four new Halloween costumes in its successful *Star Wars* line for *Revenge of the*

Jedi, a handful of which are said to have actually made it to store shelves. The *Revenge* logo is printed only on the vinyl costumes, however, since the packaging was printed after the title change. Parker Brothers would also have four submissions to add to the *Revenge* pool, with two video games each developed for the Atari and Intellivision game platforms. Although these never made it past the production sample stage, examples of empty boxes—which were originally sent to retailers—have found their way into some collections.

A more prolific *Revenge* commercial sample probably fell into the hands of convention-goers back in 1982. The Adam Joseph Industries pinback button sporting the *Revenge* logo is not too difficult to find these days, although there is an unlicensed example that lacks the trademark information and is consequently worth little. Sales Corporation of America, which would be making their *Star Wars* merchandising debut, announced their forthcoming *Revenge* lineup of apparel in a lavish gatefold brochure reminiscent of the earlier one in *Variety*. Although slightly smaller than its predecessor, this foldout

A **proof sheet** is a printed sample manufacturers use to insure that the final version has no errors, such as an old logo or incorrect measurements. A proof of a three-dimensional item such as a box remains flat, uncut, and unassembled, looking like a sort of puzzle. Proof sheets are rare, as they're few-of-a-kind items that are given little more consideration than paperwork. They're usually piled in a corner or destroyed.



STAR WARS REVENGE OF THE JEDI

posted a new release date two days earlier than previously scheduled. Just in time for Christmas, fans would be pleasantly surprised to learn that *Revenge of the Jedi* would be released on the sixth anniversary of the original *Star Wars* on May 25, 1983.

CHRISTMAS RUSH

Although the public was still unaware of it, official merchandisers were quietly told of the impending title switch to *Return of the Jedi* around December 1, 1982. Apparently, 20th Century Fox was still in the dark, since by Christmas they had rolled out their first real public marketing campaign for *Revenge*. A new trailer incorporating footage from Endor and

Tatooine was released to theaters, along with an attractive new marketing booklet prominently displaying the *Revenge* logo and its new May 25 release date. Hanging in the lobbies of some of these theaters were two striking new advance posters, which today have become the most widely recognized *Revenge* collectibles. Though nearly identical, the first printing of this poster lacked the May 25 release date, which appears on the second printing, giving collectors essentially two posters to seek out. It is unclear whether the dateless version was part of the 8,800 print run

sold in large part through the Official *Star Wars* Fan Club (6,800 posters sold out in three days for just \$10 each), or whether it was printed separately. What is clear is that the dateless version is much more rare, and exceedingly hard to find in unfolded condition. A final example of Fox's holiday *Revenge* blitz came in the form of a little-known poster from Japan exhibiting the *Revenge* logo against a starfield backdrop. Difficult to find even in Japan, it has proven one of the most elusive of all *Revenge* collectibles.

Nearly as difficult to find but closer to home are a series of items created exclusively for use by the cast and crew of Episode VI. The most prevalent among these items are the *Revenge* crew patches. Although the Fan Club offered two patches in early 1983 that resembled the crew pieces, there are differences. First, the black rectangular logo patch sent to members lacks the rounded edges of the actual crew patch, which was often sewn to the front of a crewmember's cap. Second, the famous *Revenge* Yoda patch that was sold through the club appears to be slightly larger than known authentic examples. The backing on the crew patch also lacks the heat-activated plastic adhesive found on the fan club version. This well-known Yoda *Revenge* graphic can also be found on stickers that would have

been applied to film cans, binder covers, and various other items associated with the production.


For the crew themselves, a variety of T-shirts were created in-house bearing the *Revenge* logo on black, red, or blue cotton-blend. A noteworthy diversion from the standard logo shirts was one created for the Creature Shop, which featured a

grotesque re-imagining of ILM's sprocket logo. Crewmembers could pass memos on *Revenge* letterhead or weigh down a stack of them with the holy grail of cast and crew items: the *Revenge of the Jedi* paperweight. The weight is rarely offered on the collector's market and almost never includes its red velvet sack.

BLUE HARVEST OR RED HERRING?

Any thorough history of *Revenge of the Jedi* would be amiss without giving mention to its partner in crime, *Blue Harvest*. As many fans know, the title *Blue Harvest* was a code name for the *Jedi* production as it was shooting on location in Yuma, Arizona and Crescent City, California. The title was adopted after a snooping reporter had allegedly found blueprints at the Yuma location bearing the *Revenge* working title, thereby blowing the lid off what was hoped would be a secret affair. The slogan "Horror Beyond Imagination" was included on crew T-shirts to discourage speculation as to the production's true nature. As executive producer, George Lucas would later jokingly refer to the phrase as describing the nightmarish conditions of shooting at the desert location surrounded by a hounding press and eager public. Although the Lucasfilm press office officially stated that *Revenge* was shooting overseas, diehard fans and curiosity seekers weren't buying it. To fend off gawkers, the production team raised high fences and gave cast and crew deceptive apparel, including T-shirts, caps, rain ponchos, and pinback buttons that all bore the *Blue Harvest* logo.

Those who needed to park on location received dashboard placards. Any stationary that left the site carried a *Blue Harvest* letterhead. A few items that escaped the cloistered conditions of the location shoots appear at www.toysrus.com, where collector Gus Lopez has exhibited a comprehensive array of *Blue Harvest* wares. Other than the T-shirts, which have been reproduced by both honest fans and unethical peddlers, items in this category are extremely rare.

Apart from the rare collectible, the chief side effect of the whole *Jedi* title charade is good-natured suspicion among *Star Wars* fans, wary of another last-minute name change. When the titles for *The Phantom Menace* and *Attack of the Clones* were first announced, the Internet buzzed with reminders of the precedent set by *Revenge of the Jedi*. As the world now awaits the title to the final chapter in the *Star Wars* saga, the debates are sure to rage again. 





Beyond the end of the concourse shimmered the lights of Pavo Prime, a twinkling reef of undersea glitz that lured gamblers and fish-watchers alike to the jewel-blue waters of the galaxy's most dazzling casino world. A school of golden moonmouths was kissing their way along the exterior of the viewing wall, oblivious to the toothy culkuda grinning at them from beneath a blinkboard vaunting high payoffs at the StarUrchin. Of the hundreds of beings riding the slidewalk, no more than a handful would recognize the irony in what they were seeing. Pavo Prime was one giant feeding shoal, and the favorite prey did not breathe water.

Han Solo was one of the few who understood exactly what he saw—and he loved it. A trip to Pavo Prime could be like taking all the exciting parts of life and compressing them into a few short days of chance and glitter. It made him feel alive in the same way that running an Imperial blockade did, except that it was a lot easier to walk away when things went bad—not that he expected anything to go bad on this trip. With the prettiest ambassador in the galaxy at his side and ten thousand spare credits in his pocket, how could it?

The slidewalk entered a noisy transit terminal packed with a hundred different species of tourists. Most were tugging large repulsorlift luggage sleds and more interested in the moonmouths outside than in the touts and pickpockets quietly sizing them up. Han took Leia by the arm and angled for a holographic banner that read PRIVATE LUXSUB. Because they were trying to keep a low profile, Chewbacca and C-3PO were following with three luggage sleds twenty paces behind, far enough away that they would not draw attention to the Solos.

Han and Leia were halfway to the holobanner when a beak-mouthed Ishi Tib fixed her eyestalks on them. Though Leia wore a pair of false white eyebrows, white contact lenses, and a stylish mirrcloth veil, Han was not all that

surprised when the Ishi Tib continued to stare. Leia's eyes were among the most beautiful in the galaxy, and it would take more than a change of color and a pair of synthetic brows to change that.

The Ishi Tib started toward them. "Say, aren't you—"

"No," Leia swung her small shoulder satchel between them. "You're mistaking me for someone else. It happens all the time."

The Ishi Tib crinkled her leathery face. "You're sure? Your voice sounds—"

"I'm sure," Leia grabbed Han by the arm and started in the opposite direction, then whispered, "Tell me again why we couldn't use a private berth?"

"Because private berths are for high rollers, and we don't happen to have a million credits in flash money." Han's disguise was simpler than Leia's, a false goatee and a dapper prow-hat that so far had not drawn a second glance. "And even if we did, hitting the sabacc tables with that kind of bank wouldn't put this Ludlo Lebauer in a very charitable mood. Casino bosses hate to lose big."

Leia raised a false eyebrow. "Pretty sure of yourself, Flyboy."

"I'm banned in half the casinos on Pavo Prime," Han said proudly. "Ask Chewie about the time I broke the bank at the Seahorse."

"The Seahorse? There isn't any Seahorse Casino."

Han smiled. "That's my point."

"If you say so," Leia rolled her eyes good-naturedly. "Please don't break Lebauer's casino until after he gives me the boasas."

"That depends," Han said.

"On what?"

"On how nicely you ask."

As much as Han was looking forward to their holiday on Pavo Prime, it had been Leia who suggested the trip. New Republic Intelligence—NRI—had stumbled across a set of ten Alderaanians boasa statues that had been off world when the Death Star blasted the planet into so much dust, and Leia was fiercely determined to preserve the boasas for future generations of Alderaanians. Given that the statues were currently owned by a casino boss—and that Leia had

nothing to bargain with but her quick wit—Han put their chances at somewhere between tiny and nonexistent.

Still, he would not have bet against her—he had seen Leia do the impossible too often to ever count her out. Besides, he was glad to be on a mission that did not involve saving the New Republic. Han was as happy as the next guy to do his part, but once in a while it was nice to go on a simple, ordinary business trip.

The crowd of tourists began to thicken, slowing progress through the terminal to a crawl. Worried that they would grow too far separated from their companions, Han turned to wave Chewbacca forward and saw a pair of meter-high rodents slipping toward him through the forest of legs. With pointed muzzles, tufted ears, and deep brown eyes, they were almost as cute as baby Wookiees—and twice as much trouble. The instant

they saw Han watching them, they flashed toothy white grins and raised their small hands in greeting.

Han spun in the opposite direction, pulling Leia after him, and began to shoulder through the crowd. "Don't look now," he muttered, "but we've got trouble."

Leia did not look. "What is it? Bounty hunters? Assassins?" Her hand dropped toward the holdout blaster hidden in her dress pocket. "Old buddies?"

"Worse," Han said. "Squibs."

Leia's fingers dug into Han's arm. "Not—"

"Afraid so." Ignoring the trail of indignant protests they were leaving in their wake, Han pulled Leia past a pair of blue-skinned Duros and saw the luxsub booking counter ahead. "Sligh and Emala."

"What about Grees?"

"Didn't see him."

"Oh," Leia said. "That's bad. Very bad."

"Yeah."

They had met Grees, Sligh, and Emala on Tatooine a few months

THE TROUBLE WITH SQUIBS

BY
TROY DENNING

ILLUSTRATED BY
RUSSELL WALKS

earlier, on a trip to recover another of Alderaan's surviving masterpieces. The debacle that followed had not been entirely the fault of the Squibs, but their "help" had certainly complicated the situation. The last thing Han—or Leia—wanted was another entanglement with those three. The trip to Pavo Prime was, after all, supposed to be more pleasure than business.

Han angled toward the only empty service post, where a silver vending droid with darkened photoreceptors stood beside a closed access gate. Overhead, a gold holobanner flashed, JAIJAY LUXSUBS. SORRY—ALL CRAFT BOOKED.

Han banged his palm on the counter. "Wake up, pal."

The droid's photoreceptors brightened. "Good day, sir. I'm afraid—"

"I can read," Han said, eyeing the hatch behind the counter. "You have a private docking salon?"

"Of course," the droid said. "But all of our craft are out on hour-hires. It's quite impossible to say when one might be available."

Han glanced over his shoulder and saw that the Squibs were coming up fast, still grinning and waving, and taking full advantage of their size to dodge toward him. A few paces behind, Chewbacca's furry form towered above the crowd, his eyes fixed on the Jaijay holobanner and his head cocked in puzzlement. Obviously, he had not yet seen the Squibs.

Han slapped a credit-chip on the counter and turned back to the droid. "Subcontract with another line. We'll pay double."

The droid glanced at the adjacent queues, which, though long, were moving quickly. "But it would be more economical—"

"He said to subcontract," Leia insisted. "We'd like to go through Jaijay; you're noted for your excellent customer service."

"I wasn't aware of that." The droid read the credit-chip, then the access gate opened. "But we are improving. Jaijay wishes you the best of luck during your stay."

Han pointed toward Chewbacca and instructed the droid to admit only the Wookiee and his droid companion, then retrieved his credit-chip and followed Leia through the access gate.

The interior of the docking salon was roomy and well appointed, with a double row of bodyform chairs, a vidwall advertising Pavo Prime's many different attractions, and—next to the boarding hatch—an observation bubble with a view of the underwater city that went down easily a full kilometer. Although casino lights glimmered all the way to the bottom, submarines could be seen only in the top two hundred meters; beyond that depth, running lights attracted too many big predators.

Barely giving the scene a second glance, Leia stared at the hatch through which they had come.

"What are the Squibs doing on Pavo Prime?"

"Do you really want to know?" Han countered.

"No," Leia said. "But we didn't just bump into them. The galaxy isn't that small."

"They must have done pretty well after we left Tatooine," Han suggested. "Maybe they're just here to spend some money."

Leia looked at him doubtfully. "Squibs?"

"Or maybe they heard about the boasa statues," Han admitted. Of all the art pieces that had been off world at the time of Alderaan's destruc-

tion, the boasa statues were the oldest and most mysterious, for they had been created by the mysterious Killiks who inhabited Alderaan long before humans arrived. "Maybe they're here to buy the boasas."

"And which do you think makes more sense?"

Before Han could answer, the hatch opened and Chewbacca and C-3PO arrived with the luggage sleds. Chewbacca scowled out the observation bubble and, seeing no luxsub waiting to pick them up, turned to Han and groaned.

"Of course I saw the sign," Han glanced through the open hatch and, finding no sign of Emala or Sligh, turned back to Chewbacca. "I just wanted to lose the Squibs."

The fur rose along Chewbacca's spine, and C-3PO asked, "Squibs? Here?"

"So you didn't see them?" Leia addressed this to Chewbacca.

The Wookiee shook his head.

"Well, that's something. Maybe we lost them," Leia checked her chronometer and turned to Han. "We need to find a way to the Pearl Island Casino. Lebauer is expecting us in thirty minutes, and it won't help our cause to be late."

"I see no reason we should be late at all, Princess Leia," C-3PO said. "Here's our ride now."

Han turned to see a conch-shaped luxsub drifting up to the docking hatch, a bulbous-eyed Mon Calamari visible in the pilot's dome. The sign on the hull read, "If You Want Style, You Want Pink Conch."

Chewbacca roawwled a question.

"Yeah, that was fast," Han said.

He sealed the salon's interior hatch, and then waited with the others as the luxsub docked and equalized pressure. When the salon's exterior hatch opened, they found themselves looking into a passenger cabin with pink velvet seats, pink refreshment decanters, and pink-tinted viewports.

"It looks like a Hutt's throat in there," Leia said. She turned to Han. "Maybe we

should swim."

"Swim?" C-3PO repeated. "I really don't think that is a very good idea. I would sink like—"

"Relax, Threepio," Han pushed his head through the hatch and, aside from the decor, saw nothing unusual. "It's a joke."

They all climbed inside and sealed the hatch, then the luxsub executed a slow turn past the StarUrchin blinkboard, allowing the passengers a close view of the bony culkuda-head grinning out from beneath the sign. Han gave the pilot their destination, and it was not long before they were angling toward a mountain-shaped casino with a giant palm-and-pearl marquee glowing atop the summit.

A hundred meters later, Leia let out a sigh of relief. "That wasn't so hard after all. When you said Squibs, I thought we'd be stuck with them."

"Not on this trip," Han closed his eyes and rubbed his fingertips together, as though he were willing a chip-card to change suits for him. "I'd blast them first."

A soft pop sounded across from Han, and he opened his eyes to discover that a seat cushion next to C-3PO had lifted up, revealing a pair of black nostrils and two big brown eyes.

"That hurts my feelings, Solo, it really does," said a small squeaky voice. "Is that how you treat all your friends?"

Chewbacca bellowed an objection, and the startled pilot nearly

"LET ME GET
THIS STRAIGHT," HAN SAID.
"WE PUT UP THE MONEY.
DO YOU A FAVOR, AND
YOU LET US KEEP OUR
OWN BOASAS?"

dived into a passing blotto before he could bring them back on course. The Squib gave Chewbacca an evil stare.

"Do I deserve that?" The Squib turned to C-3PO. "And do you mind, chiphead? You're sitting on Emala."

"Oh dear!" C-3PO stood. "I beg your pardon."

As the two Squibs clambered out of the storage compartments beneath the seats, Han kept an eye on Leia, ready to grab her arm if she reached for her pocket holster. The truth was that he felt like blasting the pair himself, but there were laws against that sort of thing even on Pavo Prime. It would not be fair to say that the Squibs were responsible for what Leia had lost on Tatooine, but they had certainly profited from it.

Once the Squibs had extracted themselves and lowered the seats again, Leia asked, "What are you two doing here?"

"Giving you a ride," the female—Emala—said. "You didn't make it easy."

"There's a reason," Han said. He was relieved to hear the anger in Leia's tone; she didn't grow really dangerous until her feelings became unreadable. "Like maybe we're here on vacation. Maybe we don't want to have anything to do with you."

"Vacation?" Emala rolled her eyes, then reached over and turned off the intercom. "Since when do the Solos take vacations?"

"You're here on a mission," Sligh said, turning to Leia. "Who do you think told New Republic Intelligence about Lebauer's boasa statues in the first place?"

Han glanced over at Leia.

She shrugged. "The liaison officer would only say the information came from a reliable source."

"That's us," Sligh said cheerily. "Reliable. You know we'd never try to put anything over on you. You're much too smart."

"Yeah, sure," Han said. "Where's Greer? Trying to break into the Falcon?"

Sligh and Emala glanced at each other uncomfortably, and their eyes grew so sad and watery that Han instantly regretted the tone of the question.

"Look, I'm sorry," he said. "I didn't know. The last time we saw you, everything was—"

"Don't worry about it," Emala sniffed and ran her palm over her nostrils. "There's no need to concern yourself with our feelings. We're not here for your sympathy."

"Then you're smarter than I thought," Leia said. "So why are you here?"

"A business prop—"

"Forget it," Leia said.

Sligh scowled. "But you haven't even heard—"

"Don't need to," Han said. "Nobody burns us twice."

"Burn you? Is that what you think?" Emala wrinkled her nose in contempt. "And I thought Han Solo was a player."

"Give it up," Leia said. "I'm not letting you near those boasa statues."

Sligh looked at the ceiling and rolled his eyes. "What makes you think we want the boasa statues? If we wanted the boasa statues, would we have told NRI about them?"

"The statues are your payoff," Emala added. "They're what we're offering."

"That's rich," Han said. "Last I checked, they didn't belong to you."

"But we're the ones who made sure you knew about them," Sligh protested. "I'm surprised by your lack of gratitude."

"And you do need us," Emala added. "Ludlo Lebauer is a rough character. If you want to get those boasas from him, you need every advantage you can get. You need to know the situation."

Leia appeared to consider this, and Han began to have visions of

great sabacc hands going unplayed. He was about to caution Leia against falling for their bait when she did.

"Information is good," she said, "as long as it's accurate. You'd have to convince me yours is."

Emala looked to Sligh.

Sligh nodded. "Tell her. But she has to hear us out." He caught Han's gaze and held it. "What else do you have to do? It's a long ride to the Pearl."

"We're listening," Han started to help himself to one of the pink refreshments—then thought better of it. "For now."

Emala smiled. "And you'll be glad you did. How much do you know about how Lebauer came by the statues?"

"I was informed that Threkin Horm surrendered the boasas to satisfy a gambling debt," Leia said. They had discovered on Tatooine that Horm—the president of the Alderaan Council—was illegally auctioning the very heritage he was charged with safeguarding. "The damage that man caused. If he weren't dead already, I'd strangle him myself."

"You might have to wait in line," Emala replied. "Horm owed everyone on Pavo Prime. To keep the boasas together, Ludlo Lebauer had to pay everyone else out of his own pocket."

"I hope you brought a freighter full of credits," Sligh said.

"What we brought or didn't bring is none of your business," Han had to resist the impulse to see if his credit-chip was still in his pocket; that was just the sort of cue the Squibs would be looking for, and he had seen on Tatooine how deft Emala's fingers were. "Forget about our credits, all right?"

Sligh raised his hands and turned his pink palms toward Han. "Easy, Slick. You know I wouldn't pry—you're too smart for that."

"Sligh was only saying that Lebauer won't let those statues go cheap," Emala offered.

"Our offer will warrant his consideration, I assure you."

Leia managed to sound confident when Han knew she had to feel doubtful, for Emala had hit on the weak point of their plan. They had nothing to offer Lebauer except the promise of the galactic goodwill he would generate by returning the statues to the Alderaan people. From what the Squibs were saying, that was going to be every bit the tough sell that Han had imagined—but if anyone could pull it off, Leia could.

"How come you two know so much about Horm's problems, anyway?" she asked.

Instead of answering, Sligh said, "Look, all you have to do is buy a piece for us, *Second Mistake*. You get to keep the boasas."

"Let me get this straight," Han said. "We put up the money, do you a favor, and you let us keep our own boasas?"

"It's a good deal," Emala assured him. "You won't regret it."

"I regret it already," Han turned to Leia. "Enough listening?"

Leia nodded. "More than—"

"Emala!" Sligh said. "You forgot to tell them about the software!"

"Right—the software," Emala said, not appearing forgetful at all. "You keep the boasas, and we give you the guidance software for the MS-19."

Leia's jaw fell. "The Imperial MS-19? Sienar's new MS-19 shield buster?"

"You mean Sienar's new self-guiding MS-19 shield buster," Sligh said. "We understand the first deployment was quite a surprise at Gondagali."

Leia stared speechlessly at the Squibs, but Han knew an empty promise when he heard one.

"Forget it," he said. "You need a better lie than that to take us."

"There's no need to be rude," Emala said. "We're only trying to help the New Republic."

"I'm hurt," Sligh added. "After all we went through together, how can you doubt us?" Though he was speaking to Han, he kept his gaze fixed on Leia. "You have an NRI clearance. I'm sure you heard how valuable those S-thread codes we provided were?"

Leia stiffened, but said nothing.

"S-thread codes?" Han turned to find Leia's eyes as round as saucers. "What S-thread codes?"

"And how about the boron missile specs we sent?" Emala asked, also looking at Leia. "I'm sure those have proven useful. The Imperials are certainly puzzled by its sudden ineffectiveness."

Leia gasped. "How do you know . . . never mind."

Han began to see the rest of his vacation swirling down a refresher drain, but he did not complain. Leia's reaction meant this was important.

After a moment, Leia swallowed her shock and said, "Okay. Tell me about this piece we're going to buy for you."

"What?" Han's question was nearly a shout—but that was okay, because no one could hear it over Chewbacca's roar of disbelief. "Have you gone deepsick? At least get them to put up the money!"

"If we could get our money, do you think we'd be bothering someone as important as you?" Sligh asked.

"Until we get *Second Mistake*, we're shut out of our own lockbox," Emala explained. "That's why we need you."

Han turned to Leia. "You can't trust them."

"Probably not," Leia said.

Chewbacca groaned, warning her not to forget what happened on Tatooine.

"Oh, I haven't forgotten." Leia's brown eyes began to smolder with a fierce light that Han thought of as her stubborn glow. "We still have to do it."

Han shrugged in resignation, then turned to Sligh. "So how much is this *Second Mistake* going to cost us?"

"Not that much," Emala said. "The value is mostly sentimental."

"It's not worth more than a hundred credits," Sligh added. "But Lebauer is attached to it. It'll probably take ten."

"Ten hundred?" Han asked. "Why don't you just say a thous—"

"Ten thousand, Solo," Emala shook her head sadly. "And we used to think you were big time."

The comment stung more than it should have.

"I've got the credits—don't you worry about that," Han said, fairly sure he had just seen the last of his sabacc money. "And I really wish I didn't."

Emala stretched forward and laid a small hand on his knee. "It's best for everyone," she said. "Trust me."

Encircled by opalescent walls and illuminated in ambient light, the VIP lobby of the Pearl Island Casino felt much like what it had been designed to resemble: the interior of a pearl. The lobby rotunda, which was just large enough to feel majestic without sacrificing intimacy, was even appointed in alabaster furniture with chalk-white upholstery. Though Leia normally found casino architecture gaudy and overdone, she was impressed—and hopeful. The combination of both taste and money boded well for her chances of persuading the owner to return the boas to the survivors of Alderaan.

What the Pearl Island possessed in grandeur, it lacked in service. Like many fine establishments, at its front desk it eschewed the efficiency of droids in favor of the graciousness of sentients. The Solos had been waiting nearly ten minutes for someone to escort them to their suite, and Leia was starting to fear they would be late for their meeting with Lebauer.

"How sure are you about their story?" Han asked. He was sitting on the alabaster settee next to Leia, and there was no need to clarify who he was talking about. They had been discussing the Squibs off-and-on since parting ways outside the luxsub docks. "They might be playing us with some rumor they heard in a tapcaf."

"There are no rumors, not about this," Leia pulled Han down beside her so they could speak more quietly, and even then she was careful not to mention any specifics. "NRI is keeping a tight lid on this stuff. They wouldn't even tell the Provisional Council where their intelligence has been coming from."

"That's my point," Han said. "We've got no way to verify their story. We might be blowing my ten thousand credits on a scam."

Leia took his hand. "Han, NRI will reimburse you." She understood the reason for Han's hesitation, because she resented the intrusion into their getaway as much as he did. They both needed a break from New Republic missions. "When we tell them we have the guidance software for an MS-19, they'll probably rush the money out by courier."

Han gave her a cynical look. "Now you're starting to sound like a Squib."

"Ouch," Leia chuckled, then said, "The point is, we'll still have time for sabacc . . . and other things."

Han gave her a crooked grin. "Now you're talking."

C-3PO, who had been standing with the luggage next to the sturdy armchair where Chewbacca had settled in, came over.

"Pardon me for interrupting, but it appears the porters have finally returned from their break."

C-3PO started toward a hallway beside the registration counter. Leia turned to see a burly Jenet in an ostentatious noron doublet-and-tunic ensemble leading a half-dozen confederates in similar attire into the lobby. With domed muzzles, beady red eyes, and pointed ears rising close to their temples, they had a menacing and somewhat repulsive appearance that even a diplomat's eye had trouble looking past.

"It's about time!" C-3PO said. He pivoted on his waist rotator and gestured at the luggage. "It shouldn't take all seven of you. We have only three pieces."

The Jenet regarded him coldly. "That right?"

"Uh-oh," Han stood. "Something tells me those aren't porters."

"Would that be the hand-tailored clothes?" Leia replied, rising beside him. "Or the blaster bulges under their arms?"

C-3PO continued, oblivious to their exchange. "We're staying in the Admiral's Suite."

"Right," the Jenet said. "I'll have someone get your bags."

He turned and snapped a pair of clawed fingers at the Twi'lek clerk behind the registration counter.

"Not good," Han whispered.

"Very not good," Leia started across the floor. "Threepio, I don't believe these gentlemen are porters."

C-3PO turned to Leia. "They aren't?"

"No." Now that Leia was closer, she could see that the Jenets' pink skin was covered with a sparse white fuzz. "Please forgive my droid. He seems to have developed a processing fault."

The leader's gaze swung to Leia. "Forget about it." His red eyes were

dead and unreadable. "Welcome to the Pearl." He thrust out a fuzzy hand. On the smallest finger was a pinky ring with a corusca gem as large as his thumbnail. "Ludlo Lebauer."

Leia was so shocked that it did immediately register that he expected her to take the hand he had thrust out. The Jenet's gruff manner and flashy clothes were so out of character with the Pearl's elegance that her mind was having trouble reconciling one to the other.

Fortunately, Han had come over with her. "Han Solo." He reached in front of Leia and took Lebauer's hand. "Thanks for having us."

If Lebauer noticed Leia's astonishment, his inert expression did not reveal it. He merely shook Han's hand and said, "Good to see you again."

Now it was Han who could not hide his surprise. "Again?"

"I was at the Seahorse when that pit boss insulted your Wookiee." He tipped his head at Chewbacca, who was coming to join them. "You might remember: in the third row of spectators, four places to the dealer's left."

Han did not even try to recall. "Uh, sorry."

"I'm afraid human memories are more fallible than yours, Administrator," Leia said. The Jenet were famous across the galaxy for their perfect memories. "But I'm sure he appreciated your support."

Lebauer snorted. "I doubt it. My clan was invested in the Seahorse."

"Well..." Leia forced herself to ignore her sinking feeling and looked around the room in awe. "You certainly seem to have recovered."

Lebauer let out a rhythmic hiss that might have been a laugh. "Yeah, you could say that." He looked back to Han. "But don't even think about gambling here."

"Hahn't even crossed my mind," Han said innocently. "This trip is strictly business."

"Good, then we'll get along fine." Lebauer motioned at a four-armed Codru-Ji who had appeared next to the registration counter. "The porter can take your droid and bags to your room. I need to show you the shapes now."

"The 'shapes?'" Leia asked.

"You know," Lebauer said. "The statues."

Chewbacca, who insisted on running a security sweep before the Solos stayed anywhere outside their own apartment, left with C-3PO and the porter, then Lebauer—still neglecting to introduce his associates—led Leia and Han into the luxury wing of the casino. It was even more majestic than the rotunda, with four-story atriums, a minor forest of indoor plants, and a masterpiece from a different corner of the galaxy around every corner. Of course, there were also plenty of high-stakes gaming tables and mixer droids offering complimentary intoxicants to anyone still able to stand. But the tables were tucked in sound-shielded pits where they would attract attention without being intrusive, and the droids disappeared into the foliage whenever they were not needed to renew a refreshment.

Once, as one of the droids retreated between two trebala leaves, Leia thought she saw two pairs of dark eyes watching them from the shadows. She glanced over at Han, but he seemed not to notice.

Lebauer led the group past a formal sabacc pit where decorum seemed to require stately full-tabards for males and barely-there glit-tergowns for females, then ascended a slideramp to a U-shaped mezzanine with a security gate protecting the entrances to a dozen of the Pearl's grandest suites. Between each set of double doors hung an ornamental niche containing one of the boasa statues Leia had come

to claim. With ten niches and ten statues, she found herself wondering whether the boasas had been acquired to decorate the wing, or the wing built to display the boasas.

Lebauer brushed past an astonished Jenet guard, then led Leia and her companions around the mezzanine to inspect the statues. Each piece was about a meter tall and constructed from some organic resin whose source science had yet to identify. Ranging in color from saffron yellow to a ruby so dark and rich it was nearly black, the boasas were little more than translucent shapes surrounding hollow patterns. There were graceful spirals rising inside a flared orange cylinder, tightly curved ribbons waving within a thin-waisted rectangle of amber, a single bubble sitting in the heart of a scarlet sphere. The pieces were as utterly hypnotic as Leia had recalled, and by the fourth one, she and Han both had to be prodded gently to move to the next one.

When they reached the final piece—a twisted, copper-colored column with a single straight line rising along the central axis—Lebauer turned to his mesmerized guests.

"They take everyone that way." He glanced at his associates, who obediently mumbled their confirmation, then drew his lap back in an expression that was more snarl than smile. "People book the Regal Suites just to see them."

"Then there must be few who can afford the privilege," Leia said, trying to lay the foundations for the request she had come to make. "Have you ever considered the public relations value of displaying them in a more accessible area?"

"Public relations 'value?'" Lebauer glanced at his associates, who took the cue to chuckle in unison. "Princess, what you think the Pearl is selling? We're exclusive. We don't want any public relations."

"Of course not," Leia said quickly. "But a sophisticated clientele also appreciates the value of philan—"

Leia let the sentence drop midword, for Lebauer had raised his hand to the statue and was running his fingers up along its swirling surface. She had to struggle to hide her outrage. Either Lebauer did not care about the destructiveness of what he was doing or he had not bothered to learn the basics of caring for the statues.

"Excuse me," Leia said. "But you really shouldn't touch the statue. The oil in your skin leaves growth-medium for a destructive bacteria suspended in the boasa."

"You don't say?" Never taking his eyes off Leia, Lebauer continued to touch the statue. "Security tells me people do it all the time."

Leia knew the Jenet was deliberately provoking her—though she could not understand why—but the knowledge did not keep her anger from rising. Whether he intended to relinquish the statues or not, he gained nothing by damaging them.

"You know," Han said, "that bacteria might not be so great for you, either. I've heard it eats skin. There's even a theory it's what killed the Killiks."

Lebauer's red eyes flashed in alarm, and he almost removed his hand. Then he smiled and said, "You're bluffing."

"Did I bluff at the Seahorse?"

"Once," Lebauer said. "Horribly."

Han shrugged. "There you have it." He looked over to Lebauer's associates. "Who takes over when he's gone?"

"WELCOME TO THE PEARL," HE THRUST OUT A FUZZY HAND. ON THE SMALLEST FINGER WAS A PINKY RING WITH A CORUSCA GEM AS LARGE AS HIS THUMBNAIL. "LUDLO LEBAUER."

"That won't be for a while, Solo," Lebauer pulled away from the statue, then turned to Leia. "Let's go somewhere and talk about this 'philanthropy' of yours, Princess."

"I'm glad to hear you're open to the idea," Leia said.

Actually, she was trying to guess what Lebauer might want from her; he was obviously hoping to turn her concern for the statues to some purpose of his own... which meant that now would be a good time to interrupt his timing.

Lebauer motioned his associates ahead, then took his own position in front of Leia and Han and started toward the exit. They were about halfway around the "U" when a soft rustle sounded in a bushy boranut tree that rose from the floor below. Leia glanced over to see a head-sized leaf waving at her.

A small voice hissed, "Missstroke!"

"What was that?" Lebauer asked.

He stopped and turned to Leia, and the leaf stopped waving.

"I didn't catch that."

Leia snapped her eyes back to Lebauer. "Catch what?" She had to force herself not to look away. "I didn't say anything."

Lebauer frowned. "You didn't?"

Han looked over at Leia. "I didn't hear anything," he volunteered. "Nothing at all."

Lebauer's frown deepened. He studied Han for a moment. "Funny." He shook his head and started away. "I coulda sworn I heard something."

Leia glanced back at the boranut to find Emala's nose and eyes poking out between two leafstalks.

Go away, Leia mouthed.

"You forgot!" Emala whispered.

Leia scowled and shook her head, then mouthed, No.

Han nudged her in the back. She turned to find Lebauer a few steps ahead, turned half-toward her and frowning.

"Excuse me, Administrator," Leia started after him. "I was just admiring that boranut tree."

Lebauer's red eyes finally showed an emotion: bewilderment. "You don't have trees on Coruscant?"

"Not many," Leia said.

"Yeah?" Lebauer started forward again. "We'll have to send one back with you."

Leia exchanged relieved glances with Han, and together they followed Lebauer around the mezzanine. She had not forgotten *Second Mistake*—quite the contrary. The point Lebauer had made of mistreating the boasas had convinced her that he wanted something from her just as badly as she wanted the statues from him. Given that he was attached to *Second Mistake*, she had decided that the best time to ask for it would be as their other negotiations neared completion, when Lebauer would not want the matter to become a deal buster.

Unfortunately, the Squibs were not so patient. As Lebauer and the Solos were approaching the security gate at the end of the mezzanine, Leia heard more rustling beside her. She refused to look, but that was no help.

"You're selling us out!" Sligh's voice was a little louder than a whisper. "Some double-crossing jilly you are!"

Lebauer stopped at the gate and spun on his heel. "That time, I know I heard something."

"You might have," Leia said, trying to think of a way to cover—and hoping that Sligh was well concealed. "I was, uh, saying goodbye to the boasas."

"You were talking to a bunch of resin blocks?" Lebauer's gaze had turned steady and dangerous. "Really?"

A rustle sounded in the plant beside Leia—she did not know what kind it was because she was trying very hard not to look.

It didn't do any good. Lebauer's eyes started to slide toward the mezzanine.

"Actually, Han and I were discussing whether we're interested in another piece you have." Silently cursing all Squibs—and Sligh and Emala in particular—Leia stepped into Lebauer's line of sight and asked, "May we see *Second Mistake*?"

Lebauer's muzzle fell open, and his associates—listening from the other side of the security gate—sputtered in astonishment.

"*Second Mistake*?" he asked. "How did you hear about *Second Mistake*?"

Leia and Han exchanged nervous glances, then Han said, "How we heard isn't important. We might be interested in buying it."

"That so?" Lebauer shrugged. "No harm in looking, I guess." He glanced at his associates and smirked. "It might even be educational."

He led the way to the casino's administrative wing, a bustling office warren full of Jenet clerks, Jenet overseers, and hard-eyed Jenet security guards, then ascended to a balcony executive suite that overlooked the office floor below. A bank of female clerks dressed in what

Leia guessed was provocative office wear for Jenets—backless blouses and knee-length trousers with hip slits—greeted Lebauer by his first name as he ushered the group into his private office.

It was a grand stone-and-metal chamber so close to the surface that Leia could actually see the huge ball of Pavo Prime's blue sun undulating in the waves above the transparisteel roof dome. Lebauer took her by the arm and

led her toward the back corner, where a black bas-relief panel hung on the wall in front of a large engulfer couch.

As they drew nearer, the sculpture resolved itself into the shape of a meter-high biped with the pointed snout and tufted ears of a Squib. Leia felt Han take her hand. Though the features of the face were too twisted to recognize, she had no doubt about who they were looking at: Sligh and Emala's companion, Grees.

His eyes were opened wide in horror, and one small arm was raised as though to ward off a blow. The other hand was extended toward the view, holding a circular datacard that looked as large as a dinner plate in his small grasp.

Han turned to Lebauer. "If this is a joke, we're not laughing."

"Sorry if it offends you, Solo," Lebauer's smug voice sounded anything but sorry. "You shouldn't have asked, if you're so close to the Squibs."

"We're not," Leia said. She shared Han's anger, for she had never forgotten the agony she had seen frozen on Han's face the night she freed him from his own carbonite coffin. "But what you have done here, I wouldn't have wished on the Emperor himself."

"That so?" Lebauer glanced at his associates. "The lady's real forgiving, considering what he had in mind for her brother."

Leia ignored him and continued, "I can't imagine you're foolish enough to think there's a legitimate market for this sort of thing, but

"THE INVISIBLE SHELL,"
HAN EXPLAINED.
"SORT OF A BUSINESS
SYNDICATE, IN
POLITE TERMS."

I'm prepared to offer you a reasonable—"

At the word "reasonable," Lebauer's associates burst into laughter.

The administrator himself chuckled bitterly. "There is no 'reasonable' amount." He turned toward a small bar in the adjacent corner. "I showed you *Second Mistake* because you asked. But it's not for sale—not at any price."

"Everything has a price," Han retorted. "You're a casino boss. You know that—"

"Not this." Lebauer stepped behind the serving counter and shifted his attention to Leia. "Can I get you something?"

Leia shook her head. "No," she said. "We were just leaving."

"You were?" Lebauer seemed genuinely surprised. "Before we talk about those boasas?"

"If *Second Mistake* is truly unavailable, we have nothing to discuss." The thought of leaving the statues with Lebauer made Leia cringe, but this was a different game than the one she had come to play and she needed time to learn the rules. Besides, she really *had* meant what she said about Grees's fate. Just remembering how Han had looked as he emerged from that endless moment of cold and darkness was nearly enough to break her heart all over again. "I'm sorry to have wasted your time."

Lebauer had to consciously close his gaping jaw. "Yeah, me too."

Leia nodded to Han and started for the exit. Lebauer's associates—who were standing between them and the door—exchanged worried glances and made no move to get out of the way as the Solos pushed through. When it grew apparent that Leia was not bluffing, a single pair accompanied her and Han across the office.

"You should know something before you leave," said the first associate, a tall one with a stooped back. "The Pearl would be happy to give the boasas statues to you. For Alderaan's survivors, I mean."

"Really?"

Leia continued toward the door without glancing at the speaker. "In exchange for what?"

"Nothing," said the second associate. He had a husky build and moon-shaped face. "It wouldn't cost you nothing."

"I doubt that," Leia said. "Nothing comes free on Pavo Prime."

When they reached the door, she stopped and turned to see how her exit was being taken. Lebauer was glaring at her, but he quickly lowered his gaze when their eyes met. Interesting. Leia had assumed that he was in sole charge of the casino, but now she wondered.

The tall associate stepped toward her. "Look, all we want is a contract. To do something the New Republic needs done anyway."

"It's hard to imagine what that could be," Leia was being careful not to open a negotiation—but she was not leaving either. "The New Republic is quite capable of taking care of its own needs."

Moonface stepped to Tall's side. "Somebody has to clean up after all those battles you're fighting," he said. "We only want the battle-salvage rights."

"The Pearl has a salvage fleet?" Leia asked.

Tall shrugged and spread his hands. "A subsidiary. What do you say—your statues for the salvage rights?"

"Exclusive rights," Lebauer said from the back of the office.

"So you can sell our own ships back to us at twice their worth?" Han scoffed. "Sounds pretty expensive to me."

"We'll pay you, Solo," Moonface said. "And when I say you, I'm not talking about the New Republic, if you know what I mean."

"Yes, I do know what you mean," Leia turned and, with Han at her side, left Lebauer's office. "As I said earlier, we have nothing to discuss."

As they walked away, Tall came to the door behind her. "What's wrong?" he called. "Is this really about that Squib?"

"Where's *Second Mistake*?" Sligh stood beside Emala, glaring blaster bolts at Han and Leia from the doorway of their own suite. "You gave your word."

"We thought you could be trusted," Emala said. "After Tatooine, I suppose we should have known better."

"You should have known better?" Han stormed.

He pushed through the door, knocking Sligh to the floor and sending Emala stumbling back into the suite. Chewbacca was standing in front of the entertainment center, wearing a pair of headphones and carefully sweeping a bug-wand over the cabinet. C-3PO was near the corner closet, carefully steaming the wrinkles out of one of Leia's evening gowns. On the opposite wall, a cuttlefish the size of the Falcon was staring in through the observation dome.

Han glared down at Sligh. "Why didn't you tell us that *Second Mistake* was Grees frozen in carbonite?"

"Because we know how smart you are," Sligh scowled and rubbed his chest where Han's knee had struck it. "You would have asked a bunch of questions, and we really need your help."

Chewbacca grunted in frustration and, glaring in the direction of the argument, hung the headphones around his neck.

"We thought you could handle the job," Emala said.

She returned to the entry area and—with a furtive glance up and down the hall—hastily shut the door.

"We were handling it—until you interfered," Leia said from behind Han. "And we will get Grees back for you. But right now, Lebauer's price is just too high."

"Too high?" Sligh retorted. "What's the big deal about a salvage contract?"

Chewbacca growled a demand, which C-3PO translated from his corner.

"Chewbacca would like to know what salvage contract the pestilence-carrying rodent is talking about." C-3PO turned back toward Chewbacca. "But I really don't see much indication of disease. A few flitbiters, perhaps—"

"The salvage contract Lebauer wants from the New Republic," Leia interrupted. She narrowed her eyes at the Squibs. "The salvage contract that Han and I just found out about."

Emala shot Sligh an irritated look, then sighed heavily and said, "Look, the Shell has been trying to get that contract for months."

"The 'Shell'?" Leia asked.

"The Invisible Shell," Han explained. "Sort of a business syndicate, in polite terms." He turned to Emala. "You've been doing business with the Shell? I didn't think you were that dumb."

Emala shrugged. "We needed a supplier."

"It was supposed to be a one-time deal," Sligh added quickly. "But the money was just too good."

Both Squibs sighed and dropped their gazes, then Emala said softly, "Grees wouldn't stop."

"Stop what?" Leia asked.

Emala glanced at Sligh, who shrugged and gave a quick nod.

"That deal on Tatooine really worked out for us," Emala said. "So we've been selling art to the Imperials."

"Which Imperials?" Leia demanded, going into interrogator mode. "Someone aboard the *Chimera*?"

Emala glanced at Sligh again, and this time he shook his head. "Look, I may still be able to get Grees back," Leia said. "But not if you hold back on us. So far, what you haven't told me has come close to sinking this deal."

"We don't really know who our buyer is," Emala said. "We talk to Captain—"

"Hold on," Han looked over to Chewbacca. "You find anything?" Chewbacca groaned a disgusted response.

"I don't care about the stuff the maids miss," Han said. "I'm talking about bugs. The kind with ears."

Chewbacca shook his head.

"Good." Han led the way over to the dining area, where the Squibs had already left half-a-dozen empty drink glasses, then nodded to Emala. "You were saying?"

"We talk to Captain Pellaeon," Emala said. "But someone else is the buyer."

"And while you're waiting around to close the art deal, you pick up a few secrets to sell the New Republic, is that it?" Han was thinking of the intelligence they had been selling NRI. "A payoff here, a quick hand there—"

"You think we're thieves?" Sligh hopped onto a dinner chair and pulled the fruit bowl over to him. "That hurts."

"We get everything in an honest trade," Emala jumped up beside him, and together they began to paw through the bongas. "No one has reason to complain."

"The New Republic certainly doesn't," Leia said. "But I still don't understand how Ludlo Lebauer fits in. Did you skip out on a casino bill?"

Sligh stopped short of taking a bite from the bonga in his hand. "I don't know what we've done to make you insult us like that, but keep it up, and I'll forget where we left that guidance software."

"I thought someone of your experience would check out Lebauer with NRI before you left Coruscant," Emala added. "Obviously, you didn't."

"I checked," Leia said. "They didn't have much, only what's available from public sources: Lebauer's the administrator of the Pearl Island Casino and a well-respected member of the Pavo Prime Visitor's Board. The NRI report didn't say anything about the Invisible Shell."

Han began to have a sinking feeling. "There wasn't anything about Lorimar?"

"Lorimar?" Leia echoed.

"Ludlo's uncle," Han said. "You remember: Lorimar Lebauer. He was arrested by the Thyferrans for running a counterfeit bacta operation. Thousands of people died. He's locked up for the rest of his life."

"Blast!" Leia's eyes grew angry and narrow. "NRI gave me a sanitized file."

"Yeah." Han's thoughts were flying. "It makes you wonder what they were trying to hide, doesn't it?"

"Not really," Leia's voice had a cold edge. She turned back to Sligh and said, "You were hiding behind Ludlo Lebauer, weren't you? NRI was trying to protect him because they think he's the one selling them the Empire's secrets."

Sligh bit into the bonga and made a sour face, then mumbled, "No one gets anything past you."

"It's safer that way," Emala explained. "And using a cutout was a good deal all around. The Shell supplies us with artwork, we supply them with secrets. We sell the artwork to Pellaeon, and they sell the secrets to NRI. Everybody gets rich."

"Until Lebauer got greedy," Leia guessed. "Then he froze Grees in carbonite and demanded the name of your contact."

"Which you couldn't give him," Han surmised. "Either because he'd kill you ... or because there's not one contact, there's a whole bunch."

"You're a sharp guy, Solo," Sligh rolled his eyes and turned to Leia. "That's when we decided you needed to know about the boasas."

"And you can fix everything," Emala said to her. "All you have to do is give Lebauer his salvage contract."

"But you have to do it in front of his board," Sligh added. "Things got personal between him and Grees there at the last."

"She can't let Lebauer have the contracts," Han said, not giving Leia the chance to even consider the idea. "I know how outfits like the Shell work. Once she starts with them, they'll keep coming back for more. It won't be long before Lebauer has her pressuring the Thyferrans to let his uncle Lorimar out of prison."

This drew snorts and smirks from both Squibs.

"Never going to happen," Sligh said. "Ludlo is the acting chairman now. The last thing he wants is Lorimar coming back."

"Really?" Leia cocked her brow. "Lorimar is the rightful chairman of the Invisible Shell?"

"He better be," Emala said. "That information cost us a thousand credits. The way we heard it, Ludlo is the one who told the Thyferrans where to find his uncle."

"Really?" Han took a bonga from the fruit bowl and began to polish it absentmindedly on his sleeve. "Now that we can work with."

By the time Leia and the others—everyone except C-3PO—tracked Lebauer to the Aquarium Room, seating for the first show had ended. But it hardly mattered. Lebauer and his associates were inside a private lounge, where they could watch the show without wondering who was watching them. The Solos and their companions were in the lobby, where a steady stream of Jenet females in backless blouses and clingy skirts flirted their way past the two guards almost at will.

"I still have my sabacc money," Han said. "It might be easier if I just broke the house."

"With ten thousand credits?" Emala said. "You'd need a bigger stake than that, Ace."

Han shrugged. "It might take a couple of days. So what? We're not in a ... Hey!" He pulled his credit chip from his pocket and inspected the balance display, then frowned at Emala. "How do you know so much about my credit chip?"

Emala looked away.

Before Han could press her, Sligh asked, "What'd you have when you broke the Seahorse?"

"More," he admitted. "I put the Falcon up."

"You?" Leia gasped. "The Falcon?"

"Come on—it wasn't like I was going to lose."

"Of course not," Leia returned her attention to Lebauer's private lounge. "But I think we'd better stick to our original plan. I don't want to end up begging a ride home on some tramp freighter."

Chewbacca groaned softly and, at a nod from Leia, started across the lobby. Leia took Han's arm, and together they followed the Wookiee to the lounge. When the two Jenet thugs stepped out to block Chewbacca's path, he slammed their heads together and caught them by the scruff of their tunics.

"So far, so good," Han said.

He pressed one of the Jenet's hands to the palm-reader on the wall.

The door slid aside to reveal several tiers of cocktail tables descending toward the wall of a giant transparisteel aquarium, where a large troupe of aquatic aliens was undulating through the water in a remarkable—and quite beautiful—synchronized swimming number. Lebauer and his associates were clustered around a small knot of tables down in front, laughing and talking and hardly paying the show any attention at all.

Ignoring the astonished murmur that rose from the Jenets sitting at the higher rows of tables, Chewbacca led the way down to the front of the lounge and dumped the two guards on the floor. Then, as Lebauer and his equally astonished associates turned and started to rise, he roared a curse that dropped them back into their chairs. Leia stepped to the front of the lounge and, placing her back to the aquarium wall, faced Lebauer.

"Good evening, Administrator," she said. "Thank you for seeing me again."

Lebauer glanced down at his unconscious guards, then looked back to Leia, his red eyes as dead and unreadable as usual.

"Reconsidered my offer, have you?"

"Actually, no." Leia was careful to keep her attention focused on Lebauer himself; she did not want to tip her hand by shifting her attention to the associates too early. "The salvage contracts aren't an option. The New Republic is not going to let your syndicate strip our wrecks and sell sensitive hardware to the Empire."

"Syndicate?" Lebauer raised his brows and tried to look innocent. "What's this syndicate you're talking about?"

"Save it for the tourists," Han said. "We know all about the Invisible Shell."

"And we're willing to deal," Leia said. "But no pretenses. I came to give something you'll want more than salvage contracts. After that, we never do business again."

"Sure, if thinking that makes it easier for you." Lebauer glanced at his associates and, finding their attention fixed on Leia, grew more uncertain. "Okay, why don't you tell me what I want more than salvage contracts?"

Leia smiled. "Your uncle."

Lebauer paled. "My uncle?"

"Lorimar Lebauer." Leia watched with satisfaction as several associates leaned forward in their seats. "As a special favor to me, the Thyferrans are willing to commute Lorimar's sentence."

"Isn't that better than salvage?" Emala asked. She astonished Leia by jumping onto Lebauer's table and blocking his face. "All we need from you is *Second Mistake*."

"And the boasa statues," Leia added, quietly fuming at the interference. How could she read Lebauer's reaction if she could not see his face? "Say the word, and your uncle is free."

Leia tried to step around where she could see Lebauer, but Emala picked that moment to step in a glass and spill Moonface's drink in his lap. He rose, cursing, and Leia's view of Lebauer remained blocked—but the other Jenets at the table *did* seem to be watching Lebauer instead of her. She smiled and remained where she was. They were the ones he had to worry about—not her.

But Emala was the first to run out of patience. When Lebauer did not respond within the first few moments, she reached into her cheek pouch and withdrew a credit-chip.

"Emala!" Han snapped. "Give that back!"

Emala ignored him and flipped the chip not to Lebauer, but to the Jenet at his side.

"There's a sweetener," she said. "For *Second Mistake*. But that's it. Take it or leave it."

The Jenet—Tall—studied the chip for a moment, then nodded. "It's authorized to ten thousand credits." He turned to Lebauer. "I don't know. That sounds like a good price for a Squibsickle."

"I'll bet it does," Han said.

He was glaring at Emala, but made no attempt to retrieve his pilfered sabacc money. They could give Lebauer no reason to back out now. Emala finally stepped back, and Leia saw that tiny beads of moisture had begun to glisten on his pink brow. His eyes remained unreadable, but he was sweating.

Lebauer took the credit-chip from Tall. "I tell you what I'm going to do," he said, tucking the chip into an inner doublet pocket. "I'm going to keep this and think it over."

Leia was hardly surprised; stalling was the favored tactic of the desperate. "I don't see what there is to think over. I should think—"

"What's the problem, Lebauer?" Sligh popped up on the tier above and pushed his head over the Jenet's shoulder. "You worried she might actually get it done?"

Lebauer's eyes flashed scarlet. "I'm not worried about nothing." He made a snatch for the Squib's neck and missed. "But you're gonna be."

Sligh's head appeared over the other shoulder. "I wouldn't want to give up being chairman either."

Lebauer shot to his feet and spun toward the Squib, one hand reaching under his doublet. Leia was half-tempted to let him draw his blaster; after Sligh's clumsy attempt to pressure Lebauer, they would be lucky if he did not see through the whole plan. Unfortunately, if she allowed Sligh to die, Emala would probably refuse to turn over the promised guidance software.

"Before you kill the Squib, there is something I should mention." Leia would have to accelerate the plan and hope that Lebauer's anger blinded him to the rough transitions. "The Thyferrans are afraid this is some sort of fraud. They won't release Lorimar until I return to Coruscant and make a request in person."

Lebauer immediately forgot Sligh and turned back to Leia. "You don't say?"

"It's no problem," Tall said, shrugging. "Once he's free, you can have the goods."

"You think we're going to fall for that?" Han scoffed, coming to Leia's side. "Not a chance. We take the stuff with us."

Tall shook his head. "Not going to happen."

"I'm afraid I must insist," Leia kept her eyes fixed on Lebauer as she spoke; his eyes were narrowed in thought, and the corners of his mouth kept sneaking toward a smile. "The New Republic and I have a reputation for keeping our words. The Invisible Shell does not."

Lebauer finally met Leia's gaze, and she saw hope dawn in his expression. She was gambling on Lebauer's instincts as a survivor, and that gamble was paying off.

Tall said, "Look, there are ways to do this—"

"It's okay." Lebauer raised his hand to silence the other Jenet, then dropped back into his chair. "I'm sure we can trust the Princess."

LEBAUER GLANCED DOWN AT HIS UNCONSCIOUS GUARDS, THEN LOOKED BACK AT LEIA. HIS RED EYES AS DEAD AND UNREADABLE AS USUAL.

"RECONSIDERED MY OFFER, HAVE YOU?"

"What?" Several associates gasped the word at once, and Moonface turned to scowl at Lebauer. "Ludlo, you fool! She's using mind tricks on you. Everybody knows she has Jedi blood."

Lebauer whirled on the other Jenet, his confidence returning now that he could see a way out. To stop Leia from releasing his uncle, all he had to do was see that she never returned to Coruscant. "You might want to choose your words more carefully," he said to Moonface. "I'm still the acting chairman of this syndicate."

Moonface met Lebauer's glare without flinching. "Acting chairman. You know this isn't right, Lebauer. If your uncle was here—"

"What I know is that it's my decision, and that my uncle isn't here. He's sitting in that miserable stinkhole on Thyferra," Lebauer slapped his palms on the table and glared at his associates, then said, "Now, does anyone here really want to tell me I shouldn't do everything I can to bring our chairman back to Pavo Prime?"

It was a nice touch—and one that reminded Leia how dangerous Lebauer could be. The other Jenets had no choice; they could only look at the floor and mumble about how much they all wanted Lorimar home. Leia had to bite her lip to keep from snickering.

"That's what I thought," Lebauer stood, but motioned the other Jenets to remain at the table. "Stay. Enjoy. I'll be back when I've taken care of this."

Lebauer led the Solos and their companions out of the lounge, then went back inside to have security disarm the system protecting the boasas. Leia and Han exchanged knowing glances; they knew that was not the only message he would be sending.

A short time later, they were joined by a small security detail and taken to the Regal Suite mezzanine. To Leia's great surprise, all ten boasa statues had already been taken from their display niches and loaded into a covered luggage sled. She was even more surprised when she verified that they really were the statues and saw how carefully they had been packed.

Next, Lebauer took them to collect *Second Mistake*, and now Leia began to doubt her instincts. The last thing she had expected was for Lebauer to turn over the boasa statues quite so willingly. Perhaps he was not as ruthless as she thought—or perhaps he was merely smart enough to know when he had already lost the game. In either case, they reached the administrative wing without incident, and there Lebauer dismissed the small security detail that had been escorting them.

"We don't want extra bodies," he explained. "Security back here is automated after hours."

Lebauer opened the security gate and led the way—alone—into the administrative wing. Leia caught Han and Chewbacca exchanging puzzled glances; the Jenet was taking them by surprise as well. They followed him into the shadowy offices and were about a hundred meters in when the hair rose on the back of Leia's neck. She stopped and, in the dim lighting, saw the balcony of Lebauer's executive suite hanging in the darkness above.

Han stopped at Leia's side. "What's wrong?"

"I feel something." She made sure her comlink was active and clipped it to the underside of her collar. "Maybe the Force."

The stop was all it took to send Lebauer springing into the nearest turbolift. Chewbacca roared and sprang after him, hammering a huge

fist into the lift door as it slid closed in front of him. Sligh and Emala screeched in alarm and disappeared into the shadows.

In the next moment, there were no shadows as the office lights came up to full. Leia grabbed Han's wrist and, blinded by the sudden glow, turned to dodge down a half-glimpsed aisle.

They ran headlong into a blaster rifle being carried at port-arms and were roughly shoved back the way they had come.

"It'll go better if you don't run," Lebauer called. "Make my boys leave a mess, and I'll freeze whatever's left in carbonite."

"This doesn't sound good," Han said.

"But we expected it," Leia said. "That's a comfort."

Han paused. "You have funny idea of comfort, Leia."

Leia blinked the blindness from her eyes and saw that they were surrounded by Jenet thugs. Unlike the security guards, these were dressed in the uniforms of drink mixers, porters, and pit bosses. Their blaster rifles were all E-11s and rather new-looking. Three of these thugs were standing in front of Chewbacca just out of arm's reach, their weapons pointed at his chest and keeping him pinned against the lift tube's closed door.

A pair of Jenets returned with Sligh and Emala and shoved them into the middle of the floor with the Solos.

Leia lifted her gaze and found Lebauer resting his elbows on the balcony railing. "You don't have to do this," she said.

"Afraid so. I guess you should have gone with the salvage contracts," Lebauer braced his hands on the railing and looked down to

one of the pit bosses, a rough-featured Jenet with sad eyes and a mangled lip. "Do it in the power plant, Verm. And this time, be sure the culkuda eats all of the bodies."

"That's it?" Han objected. "Do it in the power plant?"

Lebauer turned his blank face on Han. "Pretty much, yeah."

He stepped back from the rail, and Leia lost sight of him.

"Wait!" This was not going quite the way she had planned. "What will your associates think when we don't return to the Coruscant?"

Lebauer remained just out of view. "The same thing everyone thinks when Rebel heroes disappear: you ran into an Imperial patrol."

Emala's eyes grew even more round and large. "Oh, that's good." She turned to Sligh. "We didn't think of that."

"We didn't?" The fur stood up along Sligh's neck.

"Don't worry," Han said. "Leia has everything under control." He looked over and whispered, "Right, Sweetheart?"

"Right." More loudly, Leia called to Lebauer, "What about the boasas?"

"That's right—the boasas!" Emala clucked her tongue at Lebauer. "I wouldn't want you to forget how much they're worth to you."

"We can get you five million easy," Sligh added. "You owe it to yourself to let us do this for you."

"Five million?" This drew Lebauer back to the balcony railing. "I don't know. If they show up again..."

He let the sentence drop, not saying what was obvious to everyone present. If the boasas showed up again, his associates would know he had deceived them to keep his uncle in prison... and Leia felt certain that the penalty for such an offense would make being frozen in carbonite feel a long nap.

"I'LL GIVE YOU SOME
FREE ADVICE.
NEVER TRUST A SQUIB,"
LEBAUER SAID, LAUGHING.

After a moment, Emala said, "So what if they show up again? They'll be in Imperial hands. Who's to know what happened to the Solos?"

"Can you believe these two?" Han complained to Leia.

"Unfortunately, yes," Leia said.

At the railing, Lebaauer shook his head. "No, it's not worth the risk." He glanced at the one called Verm again. "Melt the boasas down."

"Right, boss."

"Leia, Sweetheart," Han whispered. "I think it's time."

"Right," she said. "It's time."

Lebaauer turned away from the railing again, and Verm motioned for Chewbacca's captors to bring him over.

Leia dropped her chin toward her collar and said, "Now, Threepio— and make it loud."

"Loud, Princess Leia?" C-3PO asked. Lebaauer was already out of view again. "But I can't control the volume of your comlink from—"

"Threepio!" Leia hissed. "Just do it!"

Lebaauer's voice began to come from Leia's comlink, repeating the orders he had given to Verm just a few moments earlier: "Do it in the power plant, Verm, and this time..."

Verm stepped in immediately, the muzzle of his blaster-rifle pressed to Leia's ribs. "What's that?"

"What's it sound like?" Han demanded.

Verm's eyes grew wider as he continued to listen.

"Your voice is on it, too," Han said. "I suggest you get the muzzle out of my wife's ribs and call your boss."

"Don't move!" Verm pulled his rifle away and started for the lift tube. "Boss! Wait! Boss, you need to hear this."

Leia turned to Han. "Han?"

"Yeah?"

"I just love it when you talk tough for me."

Verm's helpers arrived with Chewbacca, who bared his fangs at the Squibs and made threatening noises. A few moments later, Lebaauer was back at the railing.

"You were wearing a 'link?"

"Old diplomat's trick," Leia had C-3PO replay the exchange for him, then said, "If anything unfortunate should ever happen to us—and I do mean ever—I'm sure you know who my droid will play that recording for."

Lebaauer closed his eyes, then tipped his chin back and stood that way for several seconds, clearly struggling to gather his thoughts.

Han nudged Leia with his elbow. "We've got him now."

Leia nodded. "I think so."

Finally, Lebaauer brought his chin forward and stared down at Leia. "Congratulations, Princess. You've done it to me good." He reached under his doublet and drew a big blaster pistol. "There's nothing to do but blast you myself, right here."

"What?" Han shrieked. He would have jumped in front of Leia, save that Chewbacca pushed him aside and took his place. "Maybe you didn't understand the part where the board hears that recording."

"I understand we're both dead now. The day the Thyferrans free my uncle, there's a marker on my life," Lebaauer waved his pistol at Chewbacca. "Verm will you get that fur wall out of my way?"

Verm raised his blaster rifle, the Squibs hit the floor, and Chewbacca gathered himself to spring.

Leia stepped into the clear. "I can't believe you're the chairman of the Invisible Shell. Did you really think I'd ever get your uncle out of prison?"

Lebaauer held his blaster half-raised. "You weren't going to?"

"Certainly not. He cost thousands of beings their lives. I'd never use

my influence to free a mass murderer." Leia jerked a thumb at the luggage sled containing the boasas. "As long as I leave here with what I came for, you can sleep easy."

The color began to return to Lebaauer's face. "You lied?"

"We bluffed," Han corrected.

Lebaauer considered this for a moment, then said, "Well, if you bluffed..." He slipped his blaster pistol back into its holster. "You know my associates won't be happy when you renege on the deal."

"That recording is going to be around for a long time," Leia said. "I'm sure I can count on you to keep them in line."

"As long as you understand: if my uncle ever—"

"He won't," Leia waved a hand toward the lift tube. "I believe we have business to conclude?"

Lebaauer nodded and turned to Verm. "Our guests won't need an escort after all. Take the boys and go back to work."

"You sure, boss?"

"They beat the house, Verm," Lebaauer waved the thug away. "This time we pay."

Once the thugs were gone, Leia and the others ascended to the balcony and followed Lebaauer into his private office, where Grees still hung on the wall in his carbonite shell. Lebaauer took a last lingering look at the panel, then went over to his desk and entered a code on the control console. A trio of soft beeps sounded behind the carbonite, and he waved Sligh and Emala toward the panel.

"Second Mistake is all yours."

The two Squibs removed the panel from the wall and wasted no time heading for the door with it suspended between them.

"Aren't you forgetting something?" Han called.

They did not even slow down. "Now's not a good time," Sligh called over his shoulder. "Don't worry, we'll see you at the suite!"

Han and Chewbacca started after them, but had to stop when Lebaauer pressed a button on his control console and the door closed in front of them.

"You're looking for a datacard maybe?" Lebaauer looked amused.

"The guidance software for the MS-19 maybe?"

"As a matter of fact," Leia began to have a sinking feeling. "I take it you know something about it?"

"You might say that." A deep chuckle began to roll from Lebaauer's throat. "That's why I named my wall hanging Second Mistake."

Leia began to grow angry—most of all with herself. "There is no guidance software?"

"Of course not," Lebaauer was grinning like a culkuda. "The Imperials got wise. The Squibs have been passing me false stories for a month. NRI doesn't want to have anything to do with me."

"Disinformation?" Leia was trembling with anger now. "And the Squibs knew it?"

"What do you think?" Lebaauer took Han's credit-chip out of his pocket and flipped it into the air. "By now, the Squibs are scrambling into a luxsub and thawing their friend. I suggest you head for a docking salon yourself."

Han cast one last, longing look at the chip. Then, as Lebaauer slipped it into a deposit slot on his desk, he nodded to Leia and Chewbacca and turned toward the door.

"At least you have the boasas," Lebaauer began to chuckle. "And, just to show there are no hard feelings, I'll give you some free advice."

"Yeah?" Han said. "This should be good."

"Never trust a Squib," Lebaauer said, laughing.

He was still laughing as the door closed behind them. ☺

A DAY AT THE FACTORY



THE GEONOSIAN DROIDWORKS

BY ROB COLEMAN
ILM ANIMATION DIRECTOR

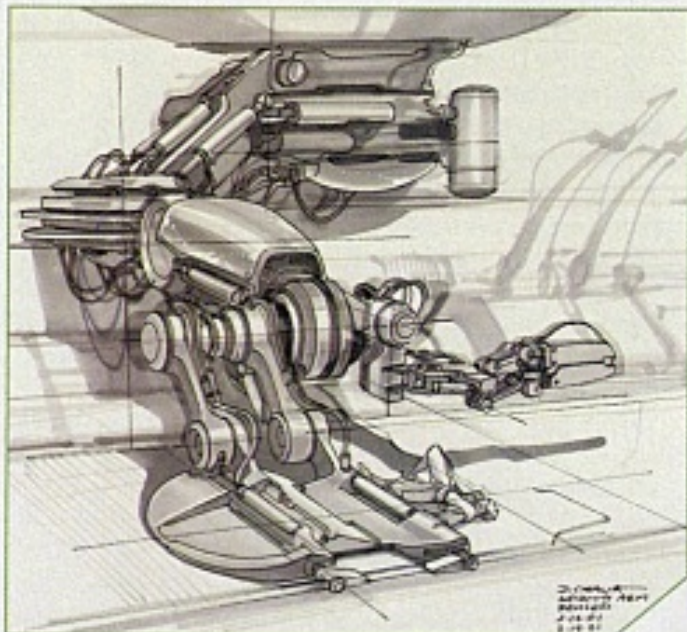
Obi-Wan Kenobi got far more than he bargained for when he chased Jango Fett to Geonosis. The Jedi Knight knew that the bounty hunter was in league with the cloners of Kamino, but he would find out that Fett also had a secret connection to the droid foundries of this rocky, ringed world. Deep in the bowels of the planet was the hiding place of the mechanized droidworks, churning out the familiar battle droids and droidekas as well as the new and formidable super battle droid.

The factory sequence was a late addition to *Attack of the Clones*. During the editing phase, it became clear to George Lucas and editor Ben Burtt that there needed to be another action sequence immediately after Anakin and Padmé's arrival on Geonosis. The assembly line of the droid foundry was put into production.

ASSEMBLY LINE

Lucas' vision called for a vast, noisy factory populated by conveyor belts transporting droid parts from device to device, the glowing, molten ingots and showering sparks in contrast to the dark, whirling, welding, scraping, and stamping machinery. As Threepio said when he saw it, "Machines making machines—how perverse!"

The animatics produced by Dan Gregorie and his team formed the blueprint for flow of action and the varying types of apparatus that would be in the final sequence. "They gave us a terrific sense of movement and the whole flavor of the thing," says animation supervisor Hal Hickel. "However, they didn't attempt to solve any of the hundreds of really difficult questions



Concept sketch (ABOVE) by Doug Chiang and painting (BELOW) by Ryan Church.

regarding scale of the machines, speed and width of the conveyor, and so on. All that stuff had to be worked out by us."

After the animatics came the layout phase; it was at this time that all the hard questions had to be answered. During layout, all of the shots in a sequence are put together. An artist sets up each shot with its camera and the objects that will be later animated. Since the animatics are usually done at break-neck speed, they don't always deal with all of the objects that will be in the final shot—an animatic may only have one robotic arm visible when in actuality there will be ten robotic arms moving when the shot is complete. For the droidworks, they also had to work out the speed of the conveyor belt with the matchmovers so that the live-action elements of the actors would eventually match up with the animation.

Since the droid factory was a late addition to ILM's workload, we didn't really have the time or staff to fully take advantage of the concept of "layout," but what we were able to accom-

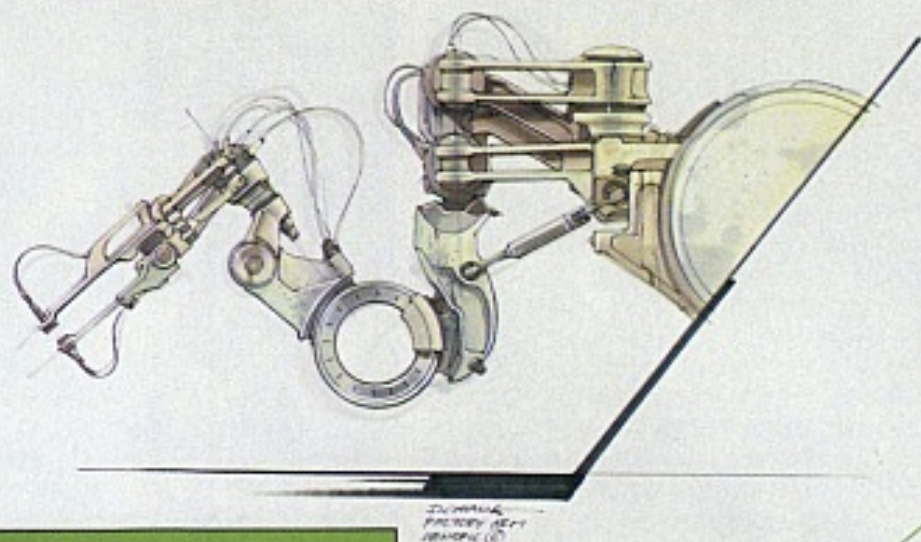




plish was a huge help, for both planning and animation, as well as highlighting the issues that would face the technical directors.

Heading the layout team was Mike DiCorio. He and his crew came up with an approach in **Maya** for laying out sections of track and populating them with the various interchangeable machine mounts and articulating heads. Eric Krumrey's "krumcators," a locator system he built, used the idea of "LEGO-like" building blocks to set up the factory, just as a child might set up a model train set on the living room floor.

The approved layouts then moved down the line to the animators. Hickel says of the experience, "Once we combined those layouts



TOOLS OF THE TRADE

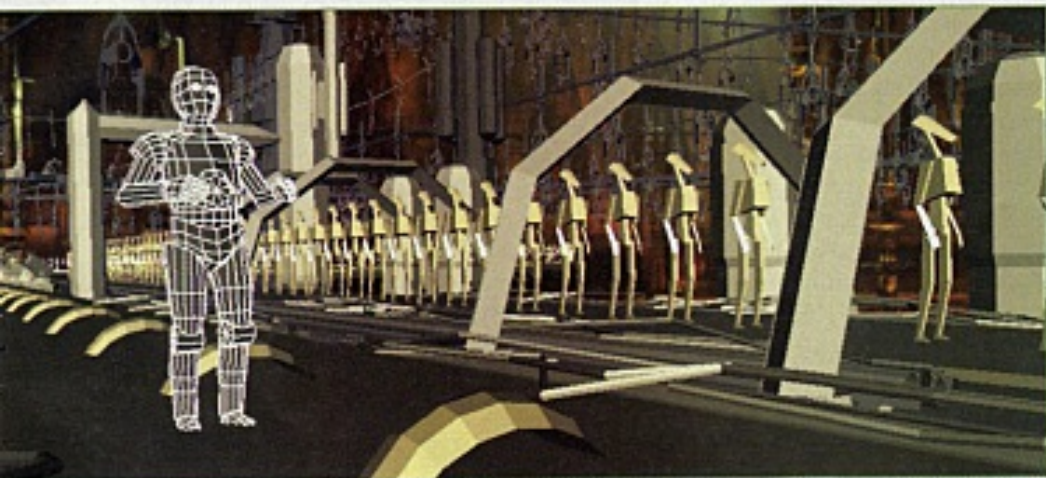
The modelers at ILM use a combination of commercially available software and custom tools written by the in-house research and development team. **Alias Studio** is a leading industrial design software package used by designers in the automotive, consumer product, and aerospace industries. **Maya** is a complete 3D animation package used by studios creating digital content for feature films and video games.

with the blue screen matchmoves, we had a great little layout/blocking version of the sequence that told us right away where we'd need more machines to make things interesting, or where we'd need to take some out to make things read better."

CHAIN GANG

The Skywalker Ranch art department provided paintings for mood and a small number of sketches of robot arms, but they hadn't had time to create detailed drawings for each of the individual machines. The hard surface modelers at ILM needed to fill in the specifics as they built the equipment. Visual effects supervisor Ben Snow came up with a plan of what was being manufactured on Geonosis as well as the steps of the manufacturing process. Snow laid out his scheme on a big piece of foam core in the production office. "It detailed what machines he wanted where and what he wanted them to do," recalls modeling supervisor Russell Paul. During the development and planning phase for the factory, Snow led a group of artists on a field trip to a nearby automobile fabrication plant for inspiration. His hope was to have the computer-generated factory of Geonosis feel as real as the noisy, spark-filled assembly line witnessed at the auto plant.

The key to getting the factory into production quickly was the reuse of machine parts. Seven modelers using **Alias Studio**, supplemented with **Maya**, worked on the myriad of robotic combinations. When the dust settled there were over 70 computer models built for the sequence. Each piece of equipment then went to lead animator Chris



THAT'S NOT PROTOCOL!

Digital Threepio made his debut during the factory action. Initially pushed off the ledge by his astromech sidekick R2-D2, the golden droid was in for some serious bumps and bruises. The sequence called for stunt work that was just too dangerous for actor Anthony Daniels in costume, so digital modeler Pam Choy at ILM constructed a highly detailed digital version of the protocol droid. The challenge was to make C-3PO more flexible, able to raise his arms above his head, but still appear to be the same character as Daniels had performed him in the suit. "When you're dealing with a personality as well known as C-3PO, viewers and fans will pick up on minute changes that are not in character," said animator Sean Curran. He carefully studied the established movements of the famous droid to ensure that the animated version was every bit as convincing as the "real" droid. Fortunately, he was the right person for the job. "Growing up watching these films over and over, it's almost as if there's a little C-3PO inside me."



Mitchell who supervised "the chaining," a process where the joints of the machines are defined. The added pivots allow each apparatus to move. "I thought that most of the challenges were fun puzzles—but I'm sick

that way," admitted Mitchell as he planned out an approach for all the movements.

PUNCH IN, PUNCH OUT

The toughest challenge for animation team was resolving our desire for the factory to "make sense" and actually be doing something (for example, making raw ingots into super battle droid breastplates), with the necessity of the actions of the various machines working with the timing of the actors in the blue-screen plates. Padmé's run through the chompers is the best example; the timing of those machines was calculated so that the ingots passed from one to the next set of stampers in a fairly complicated way that

also worked with Padmé's passage through the machinery. In some cases, we certainly could have more easily shown the machines doing random unrelated and meaningless actions, but with Padmé's run through the machinery, you could see several of the chompers all in a row, and the timing of them really needed to work. Careful planning went into each of the major sections—the entrance trench, Padmé's chomper run, Threepio losing his head, the cauldrons, and Anakin's arm trap.

In animation, we are focused on the weight and gravity of the hardware: move an arm too fast and the audience won't believe that it has mass. Computer animation, by its nature, looks light and floaty, the computer



UP, UP, AND AWAY

R2-D2 was to have his first fly-by in *The Phantom Menace*. During the sequence as Anakin and Jar Jar wait for Qui-Gon on one of the hovering Coruscant landing platforms, R2 was meant to fall off and then magically levitate back into shot thanks to his rockets. That action was cut, but Lucas still wanted to see the little droid fly. Originally designed in 1996 by concept design supervisor Doug Chiang to fold into his legs, Artoo's rockets allowed him to fly across the droid factory and save the day. You have to wonder what other tricks that droid has up his sleeve.



that the miniature would anchor the CG set pieces," explains Snow. One of the challenges was to match the digital lighting with that of the live-action elements; another was to add just the right amount of practical smoke and steam to create a sense of vastness to the space. Giving each of the many sections of the factory its own controlling color helped the audience know that the green-tinted conveyor belt that C-3PO rode was in a different place from the orange/red one on which Anakin fought the Geonosians.

Henry Ford would be proud. The ILM assembly line—or "pipeline," as we refer to it—hummed during the production of the droidworks shots. Our work echoed the story of the shots themselves, like the droids being assembled as they traveled along the conveyor belt in the foundry. ILM artists and technicians added their "pieces" to the shots as they moved from animatics, to layout, on to animation, lighting, and finally compositing. Once the shot reached the end of the line,

they were presented to George Lucas during the weekly reviews at ILM. At those meetings, Lucas would call for the final tweaks. Adjustments to the timing of a chopper cutting Anakin's lightsaber or the amount of sparks showering out of a smelter might be discussed and resolved. Hal Hickel says of the experience working with Lucas on the droidworks, "He clearly loves the universe that we're all toiling to create, so it's a lot of fun to watch him playing with his giant tinker toy set." 🕹



NOT THE DROIDS YOU'RE LOOKING FOR

The droidworks sequence called for Anakin and Padmé to run the gauntlet of the droid factory, fighting their way through. The live-action shooting with Hayden Christensen and Natalie Portman required them to use their vivid imaginations, since the action took place on a blue screen set in London. The animatics and storyboards helped Lucas convey to the actors the peril their characters would be in from shot to shot, as they ran back and forth on the blue treadmill ducking and dodging the imaginary robotic arms that would be added in later with computer animation.

doesn't "know" anything about weight. The animator must think about how heavy an object is when she is animating it; by changing the timing of how fast a robot-welding arm moves she can convey the sense of scale and mass. It was important to us that the assembly area be believable. As Chris Mitchell says, "As long as they did their function on the assembly line, you could perform any action you wanted, just as long as it moved like a machine."

FORGE THE ALLIANCE

The final droid factory was a combination of computer-generated foregrounds with detailed miniature backgrounds created by Brian Gernand's modeling team. The blue-screen actors, animated machinery, and Geonosians were then layered into those images. Ben Snow wanted to give the factory sequence a sense of "grit," so his team strove to create a convincing sense of atmosphere and scale to the foundry. "Our thinking was





REPUBLIC HOLONET NEWS

SEPARATISTS LEAVE ATRAKEN IN RUINS

KATTELYN CITY, ATRAKEN—The Refugee Relief Movement has declared the planet Atraken—the site of a prolonged battle between Republic and Separatist forces—an “unsalvageable disaster” unfit for humanoid habitation.

The world, once a rich source of doonium, became a battleground when CIS protectionist forces refused to relinquish control of the mining operation there. Entrenched in the planet's crust, the Separatists unleashed biochemical agents to deter the Republic's clone troopers. This resulted in thousands of civilian casualties as the toxins seeped into much of the planet's water tables and ecosystems.

As one of the early fronts of the current conflict, Atraken has been plagued by warfare for almost a year now. Its distant location from the Corellian Trade Spine hampered Republic resupply efforts for the clone troopers stationed there, but the recent push of Operation Katabatic has turned the tide, allowing for the conquering of the Separatist droid armies.

Though a tactical victory in denying the Separatists access to the valuable shipbuilding ore, the Battle of Atraken has spelled tragedy for the one million inhabitants of the colony world. An estimated 90 percent of the



planet's population has been poisoned, displaced, or killed in the fighting. Those who can afford to have fled to neighboring worlds, while others are believed to have sought refuge on Trilos, the only Atraken moon with a breathable atmosphere.

“Sadly, Atraken will never be rebuilt. But the lives of those families torn apart by the brutality of war can still be salvaged,” said Kaysil Verwood, RRM Spokesbeing.

RRM transport craft are currently awaiting the clearing of an orbital minefield to examine refugee settlements on the Trilos moon. [Full Story>>](#)

SECTOR RANGERS TO CRACK DOWN ON RATION FRAUD



JUDICIAL ARCOLOGY, CORUSCANT—The Republic Office of Criminal Investigation has tasked the Sector Rangers with rooting out ration fraud and enforcing the Victory Rationing Orders and Regulation Plan.

When the war began a year ago, the General Ministry announced the VRORP to help preserve vital materiel for the war effort and to slow spiraling inflation of the Republic credit standard. One of the first side effects was a sudden surge in counterfeiting in relation to starship fuel authorization markers. The ration plan limits the amount of fuel and power replenishment available to private craft.

“There are those unscrupulous individuals who are attempting to take advantage of a distracted Republic,” said Price Administrator Kachariss Weng. “We will not turn a blind eye to this. Every erg of energy illegally obtained may as well have been handed over to charge the weapons Count Dooku has pointed at us.”

The fuel authorization markers come in six different classes. The most popular ones to be counterfeited are the T- and E-markers, permits set aside for authorized transport and emergency vessels. Unlicensed freighter operators, smugglers, and private craft have been found sporting fake markers. Weng provided no comment when asked whether she thought organized crime was behind the counterfeiting.

With the Jedi Order engaged in the fighting of the war, policing and enforcing ration regulations has fallen to the Sector Rangers. Use of counterfeit markers is a Class Three infraction, carrying with it immediate impoundment of a vessel, a 5,000-credit fine, up to two years imprisonment, and possible loss of business or flight certification.

CIS SHADOWFEED

"S H E E D I N G L I G H T O N T H E I R L I E S"

Wat Tambor Liberated

DENUS, FOUNDRY—Techno Union Foreman and CIS Supervising Combat Engineer Wat Tambor is recuperating in a hyperbaric recharge globe in his private estate on Foundry following a daring rescue mission executed by elite members of Tambor's staff.

After his capture by Republic forces, Tambor was relocated to a detention center on Delrian. The staff of the detention center employs a private security firm owned by the Commerce Guild, allowing the Confederacy detailed specifics of the facility's layout and security complement.

Five days ago, Tambor was permitted a visit by his staff, which consisted of two

TOP STORY



Skakoan legal deputies plus an unnamed Clawdite accomplice. Once within the facility, the Skakoans heroically decompressed their pressure shells, resulting in an explosion that incapacitated the squad of eight clone troopers assigned to escort Foreman Tambor.

The Clawdite was then able to bypass the automated defenses of the compound with as yet undisclosed devices supplied by the Techno Union. "It was undoubtedly a simple task of extricating the Foreman. We are the masters of technology," commented a Techno Union worker not wishing to be identified. "To think the Republic could devise machinery to slow us down is laughable."

Not surprisingly, this story has yet to be reported in the government-dominated mainstream Republic media. [Full Story>>](#)

FURTHER READING

You can take part in capturing Wat Tambor by playing *Star Wars: The New Droid Army* for GameBoy Advance. For more about the explosive nature of the Skakoan Separatists—first glimpsed in Episode II as a memorable appearance by Wat Tambor—read *Star Wars: Republic* #53, "Blast Radius." Find out just what makes these pressure-suited aliens tick.

Andoan natives immediately overturned Republic demilitarization efforts and were finally able to protect themselves with armaments supplied by the Confederacy.

Mercenary vessels hired by the Andoan loyalists—in direct violation of the Treaty of Raquish—began harassing Andoan natives.

Examination of the mercenary craft wreckage indicates it belongs to the Ulaaq Pride, a loyalist-aligned extremist group. Experts found modern Republic technologies modified for their unique four-eyed vision, suggesting direct complicity on the part of the government. Of course, Senator Vaggar has not commented on the accusations of treaty violation, nor has the Republic or Andoan Colonial media reported the breach.

Confederacy strategists theorize that nearby Rodia is the leading supplier of the Andoan colonist weaponry and is likely to be drawn into the escalating civil war.

STAR WARS INSIDER 73

Illustrations by Joe Corroney



Republic Breaks Ando Demilitarization Pact

QUANTILL CITY, ANDO—Breaking their own longstanding weapons restrictions against the Andoan people, the Republic has armed Aqualish loyalists against the Andoan natives that have separated from the Republic. When the world of Ando seceded last year, the outlying Andoan Free Colonies, represented by Senator Gorothin Vaggar, remained part of the Republic. Represented by Senator Po Nudo, the

CONFEDERACY OF INDEPENDENT SYSTEMS

KNIGHTS OF THE OLD REPUBLIC

THE GOLDEN AGE OF STAR WARS COMES TO LIFE

BY JUSTIN LAMBROS

LucasArts is working on an Xbox game that takes its inspiration from a history lesson given by a desert-worn Ben Kenobi in *Star Wars: Episode IV A New Hope*: "For over a thousand generations the Jedi Knights were the guardians of peace and justice in the Old Republic. Before the dark times, before the Empire." Starry-eyed farmboy Luke Skywalker reacted to Ben's words with the same fascination as many in the audience. From timeless heroes and villains to weatherworn, battle-damaged starship hulls, this epic space fantasy series has always been built upon a grand history that, for nearly two decades, existed only in the mind of its creator. With the advent of Episodes I and II, and the upcoming Episode III, all that changed.

Although Anakin Skywalker's story is nearly complete, it's built upon even more history that remains untold. LucasArts goes back 4,000 years to give fans a glimpse of a more civilized time, when Jedi and Sith numbered in the thousands. The Republic was in its prime, and its ever-expanding prosperity was challenged by a group of banished Jedi who turned away from the light side of the Force and became the Dark Lords of the Sith.

A LONG TIME AGO . . .

Star Wars video games normally feature strong narratives, whether retelling the epic events of a film or revealing back-stories that fill the gaps in between episodes. Knights of the Old Republic (KotOR) builds on a myth that fans have already sampled in Dark Horse Comics' *Tales of the Jedi*. In this early period of the *Star Wars* galaxy, "Huge wars between

the dark and light sides of the Force were commonplace," explains KotOR assistant producer Julio Torres.

The KotOR story takes place nearly four millennia before the rise of the Empire, when the Republic faced a great threat: fallen Jedi Exar Kun and Ulic Qel Droma. At the same time, a band of dangerous warriors known as the Mandalorians were launching devastating

attacks in the Outer Rim Territories, and again the Jedi were called upon to keep the peace. Two Jedi Knights by the name of Revan and Malak challenged the enemies of the Republic. After successfully quelling the Mandalorians and securing peace in the Outer Rim, Revan and Malak returned home changed by their experience. Darkness had touched them on the outskirts of the galaxy as they uncovered the lost secrets of the Sith on the ancient tomb world of Korriban. Twisted by the dark side of the Force, Revan assumed the title Darth



Revan, Lord of the Sith. Working with Malak as his apprentice, they turned their backs on their Jedi brethren.

Revan and Malak waged several successful campaigns, spreading fear throughout the Republic. The Jedi took extreme measures in securing peace, going so far as to set a trap for Revan and Malak. In the end, the Jedi earned a hard-fought victory against the Sith: Lord Revan was destroyed, but many Jedi perished too. Malak escaped and carried on in the spirit of his Master, mercilessly attacking the Republic.

This is where you come in.

. . . IN A GALAXY FAR, FAR AWAY

KotOR immediately puts you in the middle of a giant space battle. Your Republic cruiser is taking heavy damage as it nears the planet Taris. It carries a precious cargo, a Jedi Knight





by the name of Bastila Shan whose Force powers hold the key to the Republic's success against the Sith. She crash lands on the surface of Taris, and it is up to you, with the help of Republic ace pilot Carth Onasi, to track down the missing Jedi and bring her back to join the Republic forces before she is discovered by the Sith.

Immediately KotOR is visually arresting, as you are thrust into the bustling cities of Taris, the closest thing to Coruscant in the Outer Rim. On Taris, the first of several worlds you visit during your quest, you'll find much to do and see. Finding Bastila will not be an easy task; you'll have to talk to cantina patrons, gamblers, scoundrels, and merchants while



avoiding Sith troopers, criminals, and swoop gangs who are ubiquitous on this Outer Rim world. A myriad of alien species, along with the usual assortment of humans and droids fill the screen. The world created here is

unique but bears the unmistakable mark of Star Wars, even though it is set thousands of years before the birth of the heroes and villains we all know. "We're not dealing with any of the known characters like Luke Skywalker or Darth Vader," KotOR producer Mike Gallo points out. "Our story and characters need to have their own emotional impact."

A stirring soundtrack of John Williams-inspired music composed by Jeremy Soule sets the mood to complement KotOR's visuals. Soule's previous credits include high profile games like *Dungeon Siege*, *Baldur's Gate: Dark Alliance*, and *Elder Scrolls III: Morrowind*. "Jeremy's music reflects the mood, the look, and the essence of the game," notes Torres. "With the use of clearly defined themes for the characters, he weaves his music into the storyline without missing a step."

You'll also be totally immersed in an authentic world of Star Wars sounds. All of the dialog is spoken, not merely printed on screen, giving an added level of realism to the cities and planets you will visit throughout the game. Along with all the pleasantries of conversation are authentic Star Wars sound effects from the Skywalker Sound library. Familiar sounds, such as an igniting lightsaber or blaster firing, have been a part of Star Wars since the beginning.

THE GAMES JEDI PLAY

The audio and visual package for KotOR is top-notch, but it's the gameplay that makes

“THE WORLD CREATED HERE IS UNIQUE BUT BEARS THE UNMISTAKABLE MARK OF STAR WARS.”





or breaks the interactive entertainment of video games, so the development job went to the acclaimed Canadian studio responsible for so many recent roleplaying hits. "BioWare is a world-class developer known for their RPGs," says Gallo. Their list of credits includes *Baldur's Gate I and II*, and last year's powerhouse, *Neverwinter Nights*.

KotOR features a turn-based battle system based on the d20 pen-and-paper RPG rules system of the *Star Wars Roleplaying Game*.

"We wanted to give people the opportunity to have control over large and spectacular battles, which requires a somewhat more strategic level of control," says BioWare's KotOR project lead Casey Hudson. As a result, you can expect realistic combat animation and choreography unachievable with traditional action-game-style combat systems.

At any one time, you control a party of up to three characters. Why limit the party size? "Three is a good number," Torres explains.



"More than three party members would make the game too complex." Between missions, additional characters can be found relaxing aboard your starship, so exactly which three characters you control is always up to you. "You'll be able to choose from a total of nine different characters to add to your party."

As the game nears completion, the combat system becomes more and more polished. "The fighting system is rules-based but real-time," reveals Gallo. You can switch between characters at the push of a button and choose from an enormous selection of feats, skills, and Force powers. "Each character you control should fight in a unique way, with a unique set of strengths and weaknesses," says Hudson. Whether taking on a group of Sith troopers, a pack of rabid katanas, or standing toe-to-toe with Darth Malak, the game strikes a unique balance between strategy and action. All of these controls are available at the touch of a few buttons, and navigable menus allow you to stay focused on the battle. For these reasons and more, Gallo predicts that KotOR will be "a groundbreaking game in its genre."

YOU ARE THE CHOSEN ONE

What really sets KotOR apart from previous *Star Wars* games, however, is the infinite freedom and choices that you will face during your journey and how it will affect your character and the story. "Part of the goal is to give special value to each character," says Hudson. You customize your main character from the beginning, choosing whether you want your character to be male or female and one of three classes: scout, soldier, or scoundrel. Then choose your attributes, feats, and skills.





"You build up your characters' skills throughout the game," notes Hudson, "which tailors your gameplay experience by creating a strong sense of attachment to them." These choices determine whether your main character will have the skills of a demolitions expert, a computer slicer, or a combat medic. Each of your choices affects your character's progress through the game and determines which supporting characters you'll choose to complement his or her strengths.

In the addition to the nuts and bolts choices of the gameplay mechanics, there is also a more philosophical choice that you will discover from the get-go. "The lead character becomes a Jedi," reveals Torres. You must choose whether your character holds to the light side of the Force or gives in to darkness. Like Anakin and Luke, two entirely different fates will hinge on the seemingly simple decisions you make in the heat of the moment. Which path you choose will not only affect the outcome of the game, it will also change the way many NPCs look at and interact with you.



As your reputation precedes you, not only will Republic soldiers and Sith troopers greet you as friend or foe but so will the local merchant selling goods or the smuggler with the information you need to complete a quest. "Players will be able to rock the entire *Star Wars* universe with their actions," says Hudson. He adds, "You are the Anakin Skywalker of this era, and your actions will shape the future of the galaxy."

EVERYTHING OLD IS NEW AGAIN

There's a tremendous amount of material for you to discover in *KotOR*. "We've tried to be



as true as possible to the spirit of *Star Wars*, while creating completely new art, music, and even entire planets and creatures," says Hudson. There are also plenty of the familiar sights and sounds from the *Star Wars* universe. Wookiees, Jawas, and Tusken Raiders are but a few of the species that have apparently existed for many millennia. We'll finally get to see a fully rendered 3D version of the Wookiee homeworld Kashyyyk. Until now, the closest anyone's ever gotten has been Kashyyyk's moon of Alaris in *The Clone Wars* and *Galactic Battlegrounds* video games. Tatooine will also appear in the game, so the familiar bustle of cramped desert towns and desolate expanses of sand from the films will also be seen in their full interactive glory.

"The time period allows us the freedom to explore the *Star Wars* universe in new and

exciting ways," says Gallo. Torres points out that little is known about the golden age of the Old Republic. "This has given us the license to create and fill the time with our own story and our own creatures."

There is still much that remains similar to the Republic era that was revealed by George Lucas in Episodes I and II. "We drew upon the films for inspiration," says Gallo. The importance of the Senate in the Republic and the legendary order of the Jedi Knights who keep the galaxy at peace are cornerstones of this game. In the end, the series is based on one principal as Gallo succinctly notes: "It's all about dark versus light." ☮

For more information about *Star Wars: Knights of the Old Republic*, visit www.lucasarts.com/products/swkotor.



Tell me about where your people are. Maybe I'll help.

STAR WARS GALAXIES UPDATE

MASSIVELY MULTIPLAYER CIVIL WAR

BY HADEN BLACKMAN



The beta test sessions for *Star Wars Galaxies: An Empire Divided* continue, and *Star Wars Insider* has been along for the ride as testing more advanced features in the game begins. The first massively multiplayer online (MMO) game set in the *Star Wars* universe, *Star Wars Galaxies* is set shortly after the destruction of the first Death Star—during the height of the Galactic Civil War. To capture the feel of this epic conflict, LucasArts and Sony Online Entertainment decided early on to let players join either the Rebel Alliance or the Galactic Empire and battle one another.

THE EMPIRE WANTS YOU

Allowing any form of player-versus-player (or PvP) combat is a difficult design challenge for MMOs. The moment you open the door to players attacking one another, you create the potential for "grief players" to harass others online. These grief players can take advantage of the game mechanics to make the lives of other players completely miserable. The easiest solution is just to drop PvP combat from the game entirely, but PvP can be exciting and unpredictable, and the *Star Wars Galaxies* designers felt that allowing some form of PvP was essential in recreating the Galactic Civil War. Thus began many long months of arduous design work in an attempt to create a PvP system that was fun and engaging, but it didn't allow grief players to run rampant.

The first rule in any good PvP system is that any PvP combat must be consensual. That is, an unsuspecting player who isn't interested in PvP can't suddenly be ambushed. To respect this rule, the designers require players who wish to participate in PvP to sign up with the Rebel or Imperial recruiters. Once "declared" to a side in the war, the PvPers can blast each other to their heart's content without disrupting the game for anyone else.

However, the team also had to provide non-PvP players with experiences that mirror the films, and which often fall into the "Galactic Civil War" arena. For example, many players will want to take down Imperial stormtroopers, but if all players are segregated into "PvP" and "non-PvP" groups, allowing non-PvPers to attack stormtroopers could be problematic.

Imagine you're a dedicated, loyal servant of the Empire; you've joined the Imperial ranks and have spent many hours hunting down Rebel scum. One day, you come across a band of "neutrals" (or, "non-PvPers") taking potshots at a squad of Imperial stormtroopers. Obviously, you'd want to rush to their aid.

The team advanced the PvP design by adding temporary enemy flags (or TEFs), which players incur whenever they help or harm Rebels or Imperials. By attacking a stormtrooper, a player would be saddled with a TEF, allowing declared Imperial players to attack him for a short time.

Finally, the designers wanted "safe" areas where players could dabble in PvP without actually becoming full-fledged members of either side. For this, they created "battlefields." Battlefields are locations in the game where skirmishes between Rebels and Imperials take place. Upon entering a battlefield, players are required to choose a side. While fighting on a battlefield, players earn "faction points," which can be spent to build battlefield structures, earn rank titles, and even command stormtroopers or Rebel soldiers.





Once the battlefield functionality was added to the game, it wasn't difficult for the designers to find other ways to use these types of areas. The developers hope to include "PvE" (for player-versus-environment) battlefields as well. When entering a PvE battlefield, you can only join one side of the conflict; the enemy forces are composed entirely of NPCs.

BATTLEFIELD TACTICS

It's likely that battlefields will represent the heart of the *Star Wars Galaxies* PvP system. In the initial launch, battlefields will be like large games of "capture the flag." Each side will strive to conquer the enemy's base by destroying key structures, such as a power generator. However, the ways in which players use their faction perks, along with the terrain, can drastically alter the course of a battle.

One of the most important types of structure on a battlefield will be the barracks. Only characters with the right skills (and enough faction points) can build the barracks, but this powerful structure can generate NPC soldiers. Players issue orders to these NPCs, which should put players into positions as commanders while the NPCs perform the grunt work. A motor pool will also be available to generate AT-STs and other vehicles, which can be controlled in similar ways.

To defend their bases, players can build walls, turrets, and eventually even minefields. As battles become more intense, medics will be required to heal the wounded. Terrain will also be important: Player movement is slowed when traveling up slopes, so snipers would do well to position themselves on higher ground.

While players are prevented from entering battlefields without picking a side, creatures and NPCs are not. This could result in a rancor wandering into the middle of a battle, attacking either side indiscriminately, or a group of NPC pirates finding themselves caught in the crossfire.

BATTLE FOR NABOO

Aside from seeing the first glimpses of battlefield combat, beta testers were also transported to the second of at least nine planets planned for the game's release: Naboo. The lush world has some of the most diverse terrain in the game, ranging from snow-capped mountains to the dense swamps seen in Episode I. During initial trips to Naboo, the beta testers were allowed to visit several cities, including sprawling Theed. Creatures and NPCs were later added, after the beta tests proved that the planet could support beta life.

As with every planet in the game, Naboo has its own unique ecology and NPC hierarchy. Early adventurers are likely to spot nuna hiding in the bushes or kaadu wading along the shores of lakes. Those who stray farther into the wilderness might encounter devious smugglers or even armed Gungans. The spawn data (data that dictates which creatures and enemies you encounter) was incomplete during the first few beta trips to Naboo, but it has been detailed enough to provide testers with the sense that the planet is teeming with life.

DEATH TO THE BETA TESTERS!

One issue that has been constantly raised by beta testers is the difficulty of the game. At

first, the game's enemies were too easy to defeat. A single player could take on an entire nest of womp rats without receiving a bite. This meant that players could earn "experience points" (which they can spend to buy new skills) too easily and advance through the various skills and professions far too quickly.

To begin balancing the game, the team reversed the difficulty curve. A rock mite, formerly about as dangerous as a kitten, suddenly became a terror. Beta testers, who had grown overconfident after days of hunting non-aggressive beasts, were suddenly fleeing for their lives; the sands of Tatooine and swamps of Naboo were littered with corpses. The beta message boards, where players discuss the current state of the game, was alight with stories of players being trampled by bloodthirsty cu-pas—desert cousins of the tauntauns.

Obviously, the game designers are seeking a middle ground between the ridiculously easy beta tests and sadistically difficult sessions. The information gathered from all of the beta tests will be used to refine each character's starting attributes (most notably health), damage values for weapons, and the attributes and movement speeds of enemies. Enemy AI is also important to the success of *Star Wars Galaxies*.

AI—artificial intelligence—is a set of rules game designers assign to computer-controlled characters to determine how they act.

While creatures can be fairly "stupid," deciding simply to attack or flee when threatened, NPCs need to emulate a player's behavior where possible. NPCs are designed to take advantage of all the combat techniques, including using various postures (such as kneeling or prone) when using a ranged weapon. The designers also hope to make the NPCs aware of the terrain around them and use it to their benefit.

MINT DELIVERY?

Although the beta testers continue to focus heavily on testing combat, there are many other aspects to *Star Wars Galaxies*. Aside from simply walking into the wilderness to blast a dune lizard or take down a group of evil hermits, players can find work as messengers, rescue tormented farmers, and protect an escaped slave from Jabba's servants. Watch for details of such encounters in the next issue of *Star Wars Insider*. ☺

For more information on *Star Wars Galaxies: An Empire Divided* go to starwarsgalaxies.station.sony.com.

DARTH VADER'S GREATEST HITS

A WEALTH OF DISPATCHES FROM THE DARK SIDE

BY JASON FRY

Audiences leaving a showing of *Star Wars* in 1977 knew a few things about Darth Vader: He was Governor Tarkin's right-hand man, a disgraced Jedi Knight, Ben Kenobi's former student and (apparently) the killer of Luke Skywalker's father.

They also knew he was not to be messed with. Everything about the galaxy's new favorite villain made that plain, from the combination of the black armor and flowing robes to the mix of David Prowse's broad shoulders and James Earl Jones' bass voice.

What they couldn't know was how big a role Vader would play in the "classic" trilogy of *Star Wars* movies and the prequel trilogy two decades later. The actor may have changed from film to film—first Jake Lloyd, then Hayden Christensen, Prowse and Jones, and finally Sebastian Shaw as the redeemed Anakin—but the character has always been pivotal. Today, new tales are filling the gaps in Anakin's youth and bridging the two trilogies—witness Leia Organa Solo's revelations about Anakin's childhood as described by Troy Denning in February's *Tatooine Ghost*.

We have two more years to wait before Episode III reveals exactly how Anakin succumbs to the dark side, but for a quarter-century authors of books (novels and comics) in the Expanded Universe have been telling tales of the dark Knight. Some have simply used Vader as the peerless villain he is, while others have dared to go deeper and peek into the psyche of the man behind the mask.

Fans of the original *Star Wars* didn't have long to wait for Vader's reappearance—*Splinter of the Mind's Eye*, penned by *Star Wars* movie adaptation author Alan Dean Foster, appeared in February 1978. Those who've traced the saga's development (such as in

Laurent Bouzereau's excellent *The Annotated Screenplays*) will recognize pieces of George Lucas's early *Star Wars* drafts in *Splinter*, such as the Kaiburr Crystal. But *Splinter* also looks ahead—Luke senses Vader's presence through the Force, as he will in *Return of the Jedi*, and Vader uses bursts of energy as a weapon, foreshadowing the Emperor's powers. Not to mention the Dark Lord dispatches an Imperial underling who fails him, as he'll do so often in *The Empire Strikes Back*.

Star Wars enthusiasts still argue about whether *Splinter* should be considered "canon"—but both sides agree it has action galore, and a star turn by Vader, who comes to Mimban hunting Luke and Leia. First, the three are on opposite sides in a hair-raising underground battle between stormtroopers and the native Coway. Then comes their confrontation in the Temple of Pomojema, with Vader nearly killing Leia in a duel before he and Luke finally cross sabers. Ralph McQuarrie's cover remains one of the most arresting *Star Wars* images to date.

In 1991, Timothy Zahn's *Heir to the Empire* rekindled today's Expanded Universe of *Star Wars* books; it wasn't long before authors added Vader to their arsenal of characters. In Kathy Tyers' *Truce at Bakura* (1994), which takes place just after *Jedi*, Anakin's spirit



appears to Leia, asking her forgiveness. (She rejects him; Troy Denning's *Tatooine Ghost* helps explain her change of heart.) A year later, Kevin J. Anderson's *Darksaber* incorporated flashbacks of Vader and Tarkin during the Death Star's construction.



In 1996, *Shadows of the Empire* revisited the "classic" era with a tale set between *Empire* and *Jedi*. Fittingly, Vader is a major character, contending with the Falleen crime lord Xizor for the Emperor's favor.

Shadows has no shortage of action: Vader duels droids and climbs into his TIE fighter to dispatch a Rebel squadron. Author Steve Perry also takes readers into Vader's mind, letting us see his impatience with Xizor and with the Emperor's errands, as well as his musings about Luke and the Force.

Perry's most striking scene finds Vader in his meditation chamber, alone with one of his deepest beliefs—that he can channel the fury of the dark side to heal his ruined body. He opens his chamber and manages to breathe normally for a moment, but his joy at the accomplishment breaks the spell. The scene ends with Vader drawing a sad conclusion: that to be healed he must eradicate the last vestiges of Anakin and his goodness from himself.

Shadows concludes with Vader's order to blast Xizor's skyhook, ending their rivalry once and for all. But there's always what



400



380) TRANSPORT UNLOADS ATTACK WALKER

BATTLE PLANS FOR THE CLONE WARS' BEGINNING

April marks the release of the mass-market edition of R.A. Salvatore's *Star Wars: Episode II Attack of the Clones* novelization from Del Rey. This edition includes 32 pages of storyboards that were crucial in the design of the movie's climactic battle sequence on Geonosis.

As producer Rick McCallum explains in an introduction penned for the new edition, artist Rodolfo Damaggio's task with the 100-plus storyboards was to provide a bridge between the reference paintings of concept design supervisors Erik Tiemens and Ryan Church and the animatics team building 3D shots for use by Industrial Light & Magic.

His efforts have never been seen before—until now, that is. As Lucas Licensing art editor Iain Morris explains, Damaggio's fast, fluid, black-and-white panels arrived too late to be included in last year's *The Art of Star Wars: Attack of the Clones*. Many of *The Phantom Menace*'s storyboards found their way into 1999's *The Illustrated Screenplay*, but this time around the screenplay was part of *The Art of* book. Enter the paperback version of *Attack of the*



TILT UP AT CRAWLER-CARRIER CUTTING THRU SMOKE

230



PILOT STEERS AWAY FROM TOWERS FIRING

30



Star Wars:
Episode II *Attack of the Clones*
storyboards by
Rodolfo Damaggio



Clones—and a chance for fans to get a glimpse at how the first battle of the Clone Wars evolved.

Also coming this April is DK Publishing's *Inside the Worlds of Star Wars: Attack of the Clones*, written by Simon Beecroft and illustrated by Hans Jenssen and Richard Chasemore—the same art team behind 2000's *Inside the Worlds of Episode I*. Fans of all ages can spend hours poring over intricately detailed drawings of sites such as Tipoca City and the Outlander Club, or use the book's superb maps to trace the Coruscant speeder chase or relive the Battle of Geonosis.

came before, and K.W. Jeter's 1998 Bounty Hunter trilogy puts Vader, Xizor, and the Emperor back onstage. In a long chapter early in *The Mandalorian Armor*, Vader and Xizor contend over the merits of the crime lord's plan to use bounty hunters against the Rebellion while the Emperor amuses himself by showing his favor to them in turn.

Vader is a presence in a number of children's books as well—but don't think efforts for younger readers can't offer some insight into the fallen Jedi. Take *Vader's Fortress*, from the Junior Jedi Knights series. In this 1997 novel by Rebecca Moesta, young Anakin

Solo joins an expedition to the planet Vjun, site of Vader's brooding Bast Castle. (Bast Castle was introduced in the comic-book series *Dark Empire II*; a similar fortress retreat for Vader appears in early drafts of *The Empire Strikes Back*.)

Anakin Solo, looking for Ben Kenobi's lightsaber, finds his way to Vader's bedchamber, a properly Spartan place of glossy black stone. But Anakin also finds a hologram of Luke, a reassuring hint that even in Darth Vader's darkest days, the spark of humanity that would one day save the galaxy remained lit. ☺



LOVE SHAAK

BY DANIEL WALLACE

A JEDI OF A DIFFERENT COLOR

In keeping with the "paint the corners" design aesthetic, *Attack of the Clones* has an incredible number of characters. Even in this dense milieu, Shaak Ti stands out. If you don't recall the *Star Wars* saga's only striped Jedi, check out the DVD. In the Jedi Temple's circular audience chamber, Shaak Ti sits serenely among the members of the High Council (and, with Coleman Trebor, is one of two new Council faces not seen in Episode I). Played by actor Orli Shoshan, she strikes a more dynamic pose later in the film, brandishing a lightsaber during the Battle of Geonosis.

The colorful Shaak Ti is a Togrutu, a humanoid alien species that evolved from pack hunters stalking the red-and-white tuft grass plains of the crowded planet Shili. The natural Togrutu ability to sense other bodies in near proximity makes Shaak Ti an expert close-quarters combatant and a capable leader, while her tragic past (both of her former Padawans died at the hands of criminals after attaining Knighthood) provides the emotional spur that drives her. All of these qualities will come to the fore in *Star Wars: Jedi Shaak Ti*, providing the first-ever detailed look at this fascinating Jedi Master.

With all the unexplored Jedi characters out there, why Shaak Ti? "She's a strong female character, and we had a very strong male Jedi



Pencils for *Star Wars: Jedi Shaak Ti* by Jan Duursema

with Mace Windu in the first issue," explains writer John Ostrander. "It's always a balancing act. You want, as your central character, someone that the fans will have a certain interest in. At the same time, certain Jedi such as Anakin and Obi-Wan will be appearing a lot in *Republic*, so you don't want to overexpose a character. I think the fans are interested in Shaak Ti, so it made sense."

Artist Jan Duursema describes the process of capturing Shaak

Ti on the page as "immensely fun." Duursema has been a prolific *Star Wars* illustrator since the debut of Episode I, counting *Darth Maul*, *Republic*, and the comic-book adaptation of *Attack of the Clones* among her recent credits. "[Shaak Ti's] design is so beautiful that she works whether she is in motion or just standing still," she says. "On the surface she is less overtly emotional than some characters I have drawn, but I have the impression that Shaak Ti possesses a stillness that runs deep. She is contem-



plative but reacts to danger instantly and instinctively."

The storyline of *Star Wars: Jedi Shaak Ti* is a pressure-cooker Clone Wars thriller, as the Jedi Master leads a force of renegades and reprobates to destroy a Confederacy weapon of mass destruction. She's forced to gather her team on the fly from a local prison after being separated from her Republic clone troopers during a vicious attack. Making matters near-unbearable, however, is the fact that one of the members of her improvised strike team is a Zeltron who played a role in the death of one of her former Padawans. The prize at stake? The allegiance of a world. The planet in question has joined Dooku's Confederacy of Independent Systems willingly, but due to its proximity to a key hyperspace commerce lane, the Republic simply can't let it defect. Shaak Ti must somehow lead her group of cutthroats to destroy the enemy weapon and capture the planet's charismatic leader before Confederacy reinforcements can arrive.

"One of the things that interested me most about Shaak Ti was the description of her species," says Duursema, referring to the slender biographical data currently available on the Togrut Jedi, including tidbits to be found on starwars.com and in Del Rey's *The New Essential Guide to Characters*. "It mentioned

that the Togrut had hollow montrals which gave them the ability to move easily through crowds by using ultrasonics. Coupled with Jedi abilities and training, this innate ability would give her an edge to sense all kinds of traps and maneuver where even other Jedi might have difficulty."

John Ostrander is accustomed to working in the *Star Wars* Expanded Universe, often incorporating obscure bits of background information into his characters and plotlines. "There's what I call 'fair extrapolation' from given data," he clarifies. "For example, we know that [Shaak Ti's] species comes from a crowded planet and that she has a natural ability to sense other bodies in close proximity. Well, if that is a trait of her species, then it must be an inherent one, since Shaak Ti, like most Jedi, must have been taken from her people at an early age. To me, that suggests a fluidity in her movements. Also, an awareness of spatial relationships that is almost innate, that would only be enhanced by her training with the

Force. The fact that both her Padawans were killed shortly after they became Knights must have an impact on her emotionally."

Star Wars: Jedi Shaak Ti offers fans the chance to see the Jedi under fire, to experience the latest battle in the epic Clone Wars, and to meet one of the most distinctive members of an order known for its bizarre characters. "Given a choice between a rock and a hard place, Shaak Ti will try to find a third way," says Ostrander, cryptically. "The character has a certain mystery to her; readers can't know how she will react in a given situation and that will add to the tension in the story. What is she thinking? What is she feeling? What will she do? The reader doesn't know her the way they know Obi-Wan or Anakin or even Mace. So this story is an invitation: come get to know Shaak Ti a little better." ☺

For more information about the *Star Wars: Jedi* series and all of Dark Horse Comics' *Star Wars* comic books, go to www.darkhorse.com.

Pencils for *Star Wars: Jedi Shaak Ti* by Jan Duursema

JEDI THAT WAS, JEDI TO BE

Mace Windu and Shaak Ti have already received their turns in the spotlight in this series' first two issues. But the roster of the Jedi Order run deep, and many heroes of the Clone Wars have yet to voice their stories. What can readers expect when comics stores next see the return of Jedi?

Aayla Secura vs. Aurra Sing

This match-up between two powerful females—one a Jedi, one a rogue Force-user who now hunts Jedi—is slated for *Star Wars Jedi*'s third installment. "Given the characters' very different backgrounds and what drives them, this meeting promises to be explosive," says Ostrander, "and Jan and I plan to deliver." Issue #3 will also start to see the emergence of bounty hunters as an unbalancing factor in the Clone Wars.

More Movie Jedi

Although the subject for issue #4 has not yet been finalized, Jan Duursema says she would love to illustrate prequel Jedi including Yoda, Plo Koon, Ki-Adi-Mundi, Stass Allie (Adi Gallia's cousin), and the ever-grinning Kit Fisto. According to Duursema, she and Ostrander have also discussed Jedi Knight Bultar Swan if the series extends beyond four issues—something that should please the adherents of Bultar Swan's burgeoning Internet cult.

The Dark Side

Long-term plans for *Star Wars Jedi* depend on how the first four issues are received, but Duursema looks forward to the possibility of exploring the war from the other side of the ideological—and spiritual—fence. "There's nothing to say we can't do a story about a Jedi who has turned to the dark side and get a take on the Clone Wars from the [Separatists'] side," she says, speculating on Count Dooku or some other, lesser-known fallen angel. "That's one of the coolest aspects of this book—anything goes!"



JABBA'S SAIL BARGE

OFFERING SCENIC TOURS OF THE GREAT PIT OF CARKOON

BY CHRISTOPHER TREVAS

The prisoners of the powerful crime lord Jabba the Hutt were transported from his desert palace over the sands of the Dune Sea to meet their fate at the mighty Sarlacc. After filming Jabba's palace and the interior of his sail barge on the sound stages of Elstree Studios in England, the actors and crew flew over the ocean and back to the United States. Amid the sand dunes of Buttercup Valley near Yuma, Arizona, a crew of workers had erected one of the largest sets ever built for a movie. Jabba the Hutt's sail barge was constructed full size with two accompanying desert skiffs alongside the Great Pit of Carkoon, the lair of the feared sarlacc.

Filming commenced on location in April of 1982, but preparation of the site began much earlier. The full set was based on a 30,000-square-foot platform built 30 feet above the desert floor and supported by a network of beams and telephone poles. The enormous 60-foot-tall sail barge topped the platform, seemingly floating with its supports hidden underneath by shadow and sand. In the center of the large platform was the reason for the set's height, a sunken pit filled with the teeth and tentacles of the sarlacc. Hydraulics were initially designed to control the creature's movement, but the blowing sand quickly hampered them, and simple poles and wires proved more effective. The pit itself was comprised of plywood covered with thick foam and sand. The pit had to be cleared regularly with high-powered air blowers as sand gradually obscured the sarlacc, the result of wind and the numerous masked stuntmen who tumbled into it. Besides a safe landing spot for falling stuntmen, a 150-seat commissary and two 40-foot trailers were housed underneath the set platform. One trailer housed the camera crew's maintenance and dark room facility, while the other was for Industrial Light & Magic's on-site personnel. Other offices and work areas were disguised as nearby sand dunes.

The sail barge was accompanied on location by two desert skiffs, one parked next to the Pit of Carkoon with its supports carefully hidden by camera angles or painted out by ILM in post-production. That skiff was also made to tilt on cue to simulate being hit by blaster fire from the barge's rail-mounted canon. Another skiff was located behind the main set platform and used to shoot close-ups more easily, since it was much closer to the ground. The next month the cast would complete the desert sequences at ILM. Both full-size desert skiffs were shot against blue-screen for close-ups involving them in flight. ☺

To maintain a level of secrecy, the production filmed under the title *Blue Harvest* while on location. Crewmembers wore shirts and caps bearing the false name and slogan "Horror Beyond Imagination."



The barge's immense red sails were made from 4,000 square feet of polyester material sewn with triple stitching and reinforced with corner panels.

Over 14,000 pounds of nails were used in the set's construction.

The dreaded Sarlacc was bumped from its holiday flight from England because the plane was overloaded with passengers and mail. The two large crates it was in eventually arrived safely, but the poor creature wasn't home for Christmas.





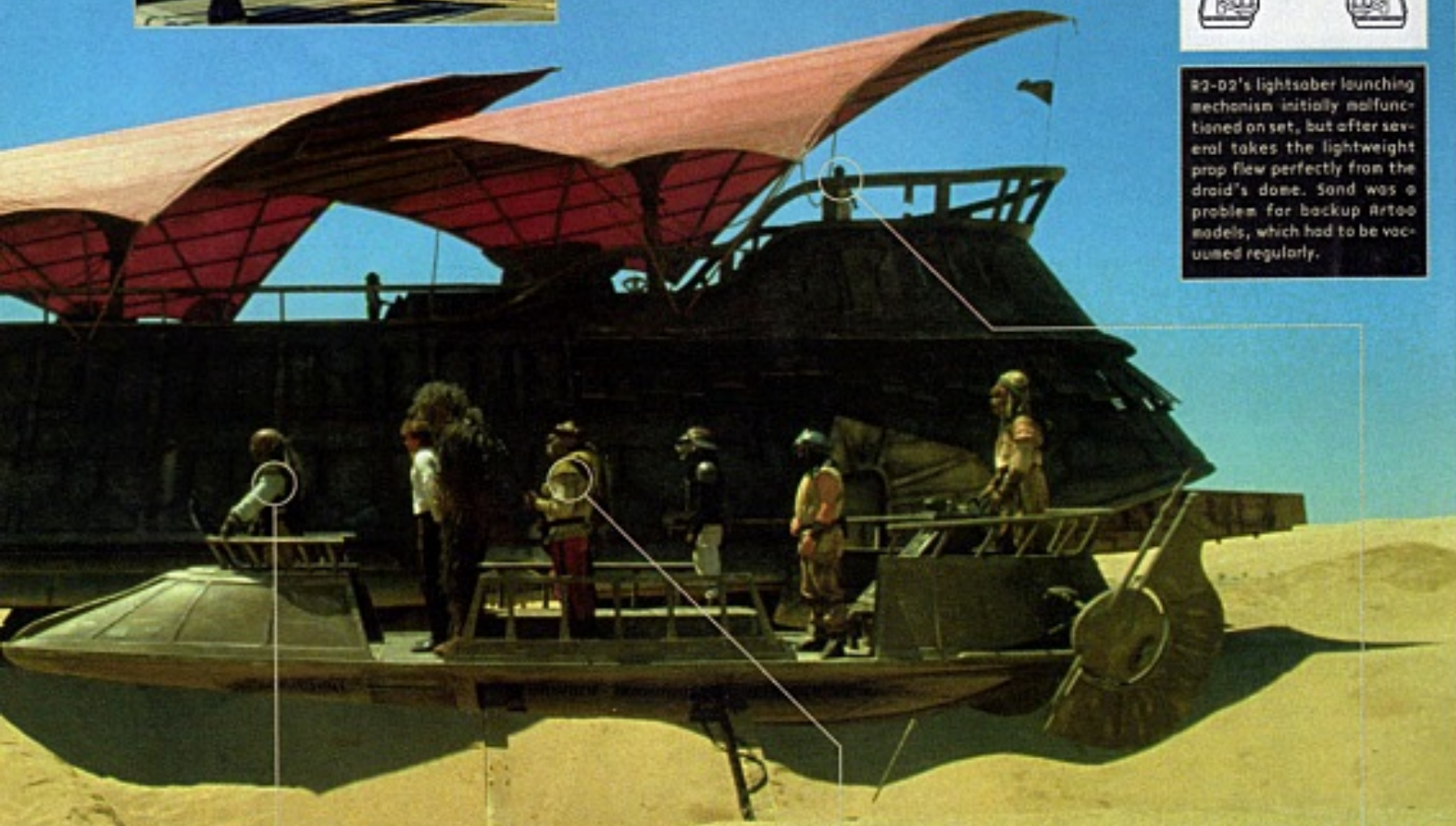
The lightsaber prop used by Luke, which had a pole in place of its glowing blade, was originally one of Obi-Wan's fighting props from *A New Hope*. The lightsaber was used in practice sessions for *The Empire Strikes Back* duel and saw screen time again in *Return of the Jedi* as a stunt double for Luke's new lightsaber.



Boba Fett is armed with an updated version of his previous blaster rifle seen in *The Empire Strikes Back*. While still based on the same World War I-era flare gun with an air rifle scope on top, new details from plastic model kits were added, and the barrel is ridged with the same grip material as Darth Vader's lightsaber. Several copies were utilized during filming, including a break-apart pyrotechnic model.



R2-D2's lightsaber launching mechanism initially malfunctioned on set, but after several takes the lightweight prop flew perfectly from the droid's dome. Sand was a problem for backup Artoo models, which had to be vacuumed regularly.



The species name Weequay was adopted from the character Queequeg in the novel *Moby Dick*. Originally referred to as Queequay by the crew, the name was altered by the time the character was turned into an action figure.



Borada the skiff guard was just one character named in homage to *The Day the Earth Stood Still*. "Klaatu barada nikto" was a key phrase used in that movie, so all three words became names for Jabba's henchmen. A Nikto pilots the skiff bearing the prisoners.

Klaatu was nicknamed "Woof" by the film crew. He was officially named after the peaceful alien from *The Day the Earth Stood Still*.



MODELER'S LAMENT

ADVICE FOR THE STICKY, SPONGY IMPAIRED

BY STEVE SANSWEET

So here we are, well into 2003 as production is about to start on Episode III, and many of us are looking forward to 2005's inevitable *Midnight Madness*. You know, that rush in 1999 and again last May when the store doors were flung open at midnight to reveal nearly all of the new *Star Wars* goodies in one place at one time. Well, that's not going to happen again for two more years. And even when we first saw *Attack of the Clones* merchandise in all its glory, the quantity—thankfully—was far less than for *The Phantom Menace*, by design.

So how do those of us who try to find it all—or even a subset of it all—cope during the in-between years? Not that there won't be plenty of great Hasbro figures, LEGO vehicles, Master Replicas prop look-alikes, Rubies costumes, Gentle Giant and Attakus maquettes... and some surprises too. But the items will be more spread out and the quantity will certainly be less than in a movie release year.

So this is a great year to take stock of your hobby, literally as well as figuratively. One of the things that's a lot of fun for me is organizing and at least mentally inventorying my collection. And as new items come in—especially after a movie release year—there's always some reorganization that's needed. This is also a perfect time to catch up on what you might have missed, whether it's a couple of action figures, some comic books, or a few novels. Now's the time get them while they're still on some store shelves, often at a discount, or on eBay at possibly less than original price. I can remember doing just that in 1979 and 1980 when I realized I had missed some of the Kenner 12-inch figures and happened upon one solitary Obi-Wan hidden on the shelf of a local toy shop... and a display of hundreds of IG-88s arranged in a giant semi-circle on the floor of Macy's New York toy department at Christmas! If only I had thought to buy a dozen!

MADE TO SUFFER

When I first heard that models for Episode II were available only in Japan, C-3PO echoed in my head, "Oh, how horrid!" Models and model making have been part of the *Star Wars* experience since the beginning. I grew up with the

original trilogy and had innumerable adventures with the heroes aboard Kenner's *Millennium Falcon*. But that toy never felt as real as the one put out by MPC that I assembled myself. Over the years my personal shipyard has rivaled *Sluis Van*; I have constructed everything from AT-ATs to X-wings, up to the Droid and Naboo starfighters. I have cobbled together ships of my own design and even turned a Corellian YT-1300 into a YT-2400, inspired by Dash Rendar's *Outrider*.

But now I fear that the next generation of fans might not be allowed to recognize their full potential. Don't forget that despite the growing devotion to digital technology, there's still a model shop at ILM, still a need for the skills that modelmaking fosters. I realize that the numbers have a lot to do with this, but I still believe that there is an under-appreciated market for models. AMT/ERTL



certainly found an eager audience in the last decade. I've included some photos that show what a little *Star Wars* inspired creativity—and a lot of time—can accomplish. And I am but one of many!

CLARENCE CARLTON
Birmingham, AL



A well-written letter from a passionate fan, it follows in a way my earlier words about Episode II merchandising versus that for Episode I. Lucasfilm was concerned about too much product being distributed all at once, as were retailers. So the company made a conscious decision to cut back the number of product categories by more than a third. No more neckties, no more inflatables... and no more models, at least domestically.

Of all the categories eliminated, models undoubtedly has the most devoted fans. But model kits in the U.S., in general, have fallen on hard times as kids get instant gratification from video games, and have a multi-channel TV universe if they just want to veg. Japan and a few other countries, such as England, still have a solid model-building tradition, but even there it's a mostly aging market (and much smaller scale than one in the U.S. needs to be).



So, while I take your cry to heart, having built a bunch of the original Star Wars models myself. Having collected them all, I can't hold out a lot of hope that we'll see U.S. model kits for Episode III... although influential people will read your letter. In the meantime, the Japanese Fine Molds, Kotobukiya, and Marmite kits are available through a number of U.S. dealers—and your rich imagination and skills will let you fill in the holes from scratch.

BRICK BY BRICK

I have recently begun to collect Star Wars LEGO sets. I am attempting to collect one of every set currently in existence. Do you know of a website or other resource where I can get a list of all the sets to date? I love your column. It's always the first I read.

CHUCK LINES
Dubois, PA



You really don't have to flatter me to get an answer, and I usually edit those lines out. But every once in a while I like to remind the editors that it's probably worth devoting this kind of space—and putting up with an occasional [Occasional?! —eds.] missed deadline—for "Scouting the Galaxy." I'm also very happy that Insider is expanding its coverage of collectibles.

There are lots of great sites for LEGO lists. Start at www.lego.com/starwars for lists of what's still available, great animations, and online shopping. I strongly suggest you sign up for LEGO catalogs and the LEGO club magazine. The Cargo Bay area at www.starwars.com has a complete listing of LEGO sets, as does www.rebelscum.com/lego.asp. And don't miss From Bricks to Bothans (www.fbtb.net), a wonderful site that bills itself as "The LEGO Star Wars Experience." Finally, while a number of the earlier LEGO sets are sold out, there's a thriving secondary market for them on eBay and from many online vendors (see www.bricklink.com).

THREE, FOUR... WHATEVER IT TAKES

I, like many other Star Wars collectors, use your book, *Star Wars: The Action Figure Archive*, as the bible of vintage action figure collecting. Recently however, I found a variant not listed in the book. The Endor Rebel Commando has 4 "lines" on the straps to his backpack just next to the front of his shoulders. I recently in a very large trade acquired 3 Rebel Commandos sealed in Kenner baggies. Before notic-



ing the variant, I opened one to find that there were only 3 lines on his strap. The variant is clearly seen when holding the regular version and the version I found next to each other. Where did this figure come from? Why is it not listed in the *Action Figure Archive*? Is it a "find" or just a production defect?

GLENN WILLS
Pottstown, PA

Bless the vintage figure collectors! Just when I think I'm the strangest collector geek around, along comes the perfect letter to show me I'm not alone. If the *Action Figure Archive* listed every time a worker over-dabbed paint as a variation, the book would be an unreadable 13 volumes. Have you uncovered a rare find? The only way to know for sure is to put it up on eBay and see who bites. In my book, that's an irrelevant production defect.

THE EWOK INVASION

We are avid collectors of Star Wars paraphernalia of all types. Much of our home is decorated with Star Wars collectibles, including a life-size Anakin, who greet guests at our front door. Our second-floor study houses six Ewoks, which we are told were prototypes, and possibly used in some movies. Can you help us find out how they were used? It is rumored that six more Ewok warriors are in existence. As avid fans, we look forward to any light you can shed on our wonderful Ewoks.

SANDRA VEALEY & CARA-LYNN VEALEY
Charlotte, MI

Sandra and Cara-Lynn tell me that they purchased their six stuffed Ewoks from a "space collectibles" dealer who was a radio DJ "who interviewed someone with connections to the Prop Department" at 20th Century Fox. Their Ewoks are stamped: "Return of the Jedi: 20th Century Fox; Prop Dept. #2103." They're about three-feet high on a rectangular pressed-wood base; their legs are short and appear to be almost "amputated" just below the knees. The dealer told the ladies that the Ewoks were pulled around on wheels, although they see no evidence of such.

So what do we have here? Prototypes? Background "actors"? I'm afraid not. I saw some of these many years ago and heard the same stories of what they "probably"

were. But Fox Film just financed and distributed Jedi; it was produced by Lucasfilm, and any objects would have a Lucasfilm copyright. At the very best, these were built as part of a diorama for a Jedi premiere party, likely on the Fox lot. At worst, you have some very nice fan-made Star Wars "teddy bears."

AT WORST, YOU HAVE SOME VERY NICE FAN-MADE STAR WARS TEDDY BEARS.

DON'T CALL ME SHIRLEY

I have often wondered why, in this digital age we live in and with the plethora of printed publications that focus on Star Wars toys and collecting, no one has released a video that focuses specifically on the Star Wars toy phenomenon. Plenty of publications and books have written about those early days back at Kenner in 1977 and "How it all began!" But as far as I know, this side of the Star Wars story has never been seen.

Surely I'm not the only person who would love to see all the old Kenner commercials, interviews with the designers, abandoned concepts, etc. Just think of the book "Star Wars: From Concept to Screen to Collectible" packaged into DVD format!

ROSS GIBBISON
Perth, Western Australia

You want to make a DVD out of my first Star Wars book? Let me give you my agent's number. Oh, wait, I don't have an agent.

Actually, that's a very good idea, one that a number of major collectors have tossed around for years. With Star Wars fan filmmaking so hot, maybe one or more will concentrate on collecting. In fact, two of the winners in last year's first Star Wars Fan Films Awards related

to action figures (Figure Club) and LEGO sets (SW Project). You can see them and others at www.starwars.atomfilms.com. Admittedly, these aren't exactly what you had in mind.

You might be interested in a short film that a friend of mine, Doug Whitney, did about six years ago. A Picture of Darth Vader is a wonderful, blit-



tersweet look at an avid Star Wars collector who has to sell his collection to make a student film; the film is about Doug himself having to part with that collection. Maybe we can get him to post it somewhere... or enter it in the next competition!

EW!

Hey, I got a question for you wonderful people out at Insider. I was able to get myself the DVD/VHS cardboard display for Episode II, the one with two large sides featuring Jango on Kamino and Yoda (yeah Yoda!) on Geonosis. The only problem is that there is some sticky, spongy stuff on Yoda's side. Is there any way I can get this off? It is making me unhappy.

DAN CASEY
Janesville, WI

Dan, the last thing we wonderful people at Insider want is for you to be unhappy.

I recommend one of two products: Goo Gone brand Sticker Lifter or un-du from Doumar Products. You should be able to find them at a local office supply store or on-line. Follow the directions carefully, and Master Yoda should soon be back to perfect health. ☺



SCOUTING FOR ANSWERS?

Please send your questions and comments about collectibles to: SCOUTING THE GALAXY, P.O. Box 2898, Petaluma, CA 94953-2898. Or you may email them to scouting@peize.com, making sure to also put SCOUTING in the subject line and your hometown in the email along with your full name. Letters won't be answered without both. Individual replies aren't possible because of time constraints, but we'll answer the questions of broadest interest in the column. Letters are edited for grammar, sense, and length.



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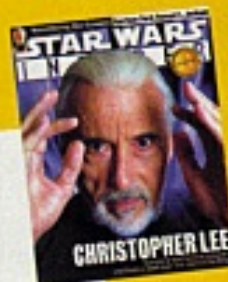
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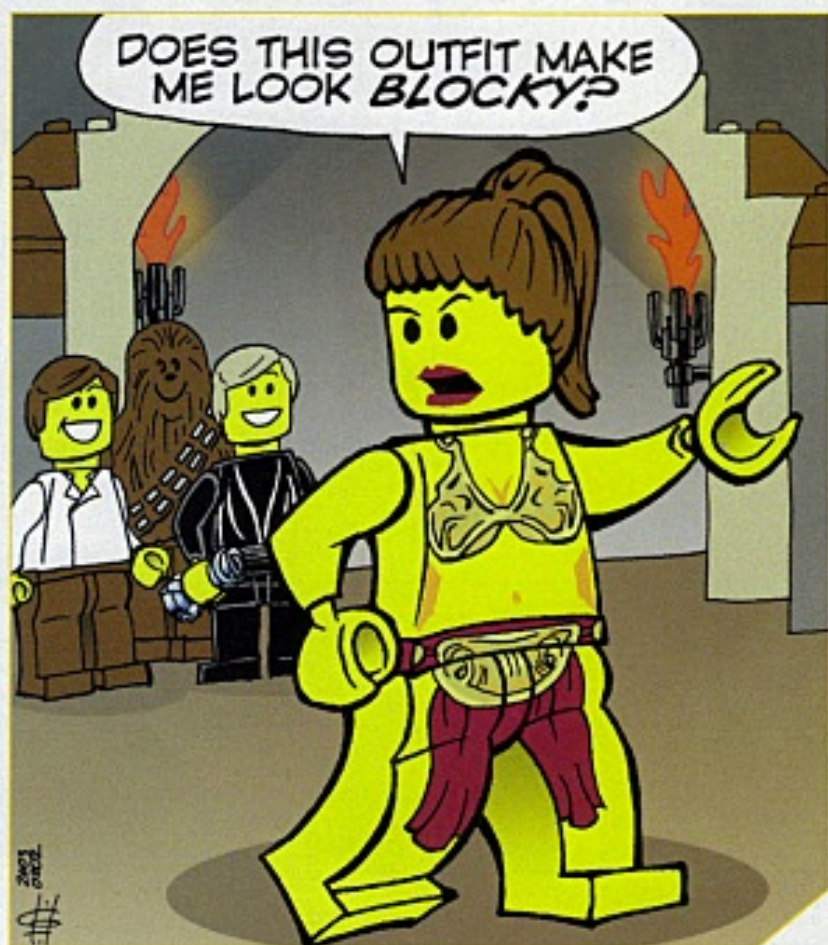
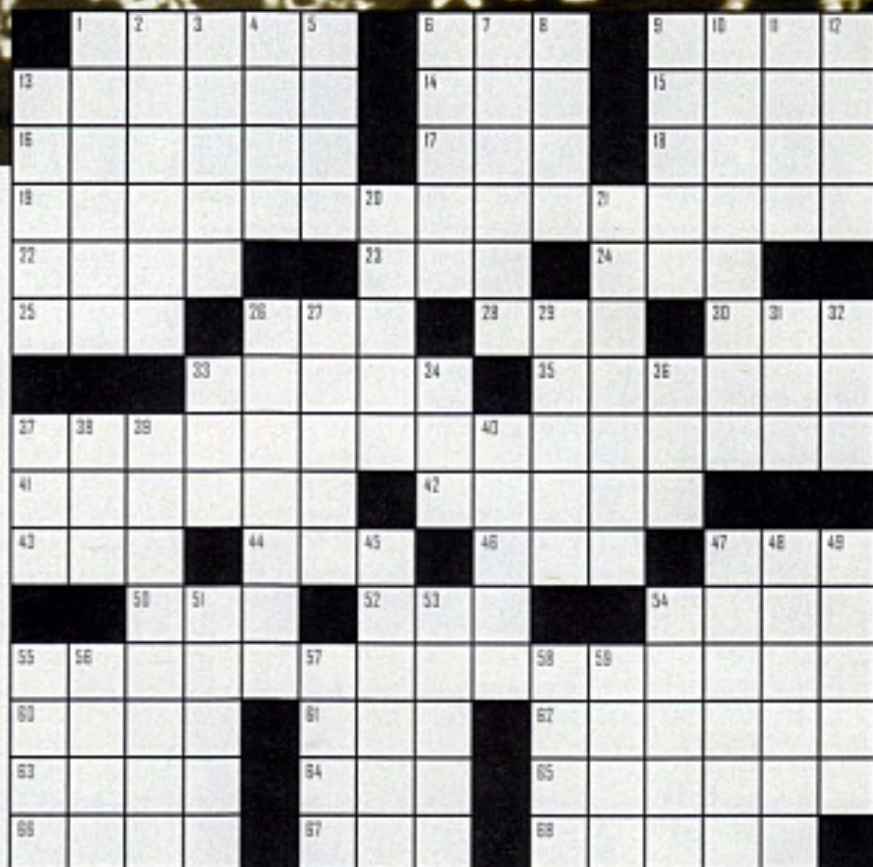
BY MIKE SELINKER

ACROSS

- 1 Treats like the Emperor did the Rebels on the Sanctuary Moon
 6 A.M. drinks: Abbr.
 9 Emulates Fisher or Smits
 13 Falcon capitol
 14 Movie stage
 15 Phrase meaning "perfectly"
 16 Caribbean capital
 17 Project (anime classic)
 18 Jabba's doomed Twi'lek dancer
 19 One of three characters united in "KIN"-ship
 22 Identical
 23 13-Across, to Han
 24 National pastime group: Abbr.
 25 Farce-like sensation: Abbr.
 26 Darth Maul portrayer Park
 28 Hawaiian accessory
 30 ____-9 (Episode I battle droid commander)
 33 *Raiders of the Lost Ark* locale
 35 Attachments after initial design
 37 Another character united in "KIN"-ship
 41 "The Moscher" of song
 42 Touchy-____
 43 Drunk
 44 Items throughout this magazine
 46 Genetic code material: Abbr.
 47 Retro group that dresses up and jousts: Abbr.
 50 Cantina, perhaps
 52 Letter in *Star Trek* planet names
 54 Practice, as with lightsabers
 55 Yet a third character united in "KIN"-ship
 60 *The Road to Mars* novelist Eric
 61 They ranked *Star Wars* the 15th-best American movie ever: Abbr.
 62 A terrible ____ bear (burden)
 63 Superspy Emma
 64 Stackpole novel *The Bacta* ____
 65 Kill with kindness
 66 Talk back to
 67 Sinewy ____ Blue (smuggler in *The New Rebellion*)
 68 Spaceship's back

DOWN

- 1 Commander Pter ____ of Bakura
 2 Overhaul
 3 Conscious
 4 Elfquest creator Wendy or Richard
 5 *Return of the Jedi* film editor Barton
 6 Japanese city
 7 Hyde's "light side"
 8 Store in a spaceship
 9 Ring-shaped reef
 10 1998 *Star Wars* offering featuring Yoda Soda
 11 Piece in a Kevin J. Anderson-edited book
 12 ____ cruiser (class of capital ship)
 13 Event on speeder bikes
 20 PlayStation's cute purple dragon
 21 Naboo sovereign
 26 Like a laser or lightsaber
 27 Targeted, as a blaster
 29 ____ *Alvin* (*Galaxy of Fear* volume)
 31 Video game named for Japan's demons
 32 Northwest-based internet service
 33 Larry King's channel
 34 ____ Chance (ship in *Young Jedi Knights*)
 36 Like Tatooine
 37 *Star Wars Roleplaying Game* judges: Abbr.
 38 Brazilian port
 39 55-Across' wingmate Wedge
 40 Turning
 45 Tennis champ Edberg
 47 Knobby white ____ (Dagobah predator plant)
 48 Pro Football Hall of Fame site
 49 Firebug's crime
 51 *Star Wars Holiday Special* times
 53 Anime epic involving violent psychic teens
 54 Pulsar ____ (Mirax Terrik's star yacht)
 55 Gladys Knight's backup singers
 56 Conception
 57 Sandcrawler-based merchant
 58 Alero cannaker, for short
 59 47-Down is one



cartoon by Greg Hyland

Answers to this puzzle appear on page 92 of this issue.

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» CONTINUED FROM PAGE 10

He asked me to give him one good reason that he had never heard before to let me go. After stating that I didn't have any points on my record, he got even more upset and said, "You think I've never heard that one before? I said, give me a reason that I've never heard before!"

I replied, "You ever seen Star Wars?" He nodded. I waived my hand in front of his face and said: "You don't need to see my identification. These aren't the droids you're looking for. I can go about my business. Move along." The officer just stood there, stunned. After a moment he admitted, "I've never heard anyone say that before. Droids, huh?" I replied,

"Yep," and I was on my way—with-out a ticket. The Force had worked!

As crazy as this sounds, the story is true. Guess you never know when being a huge Star Wars fan comes in handy.

HARIN WICKREMASINGHE

Dearborn Heights, MI

While we don't endorse using Jedi mind tricks on the authorities, we'd love to hear more stories like this one... especially if someone figures out how to make it work on the IRS.



WEDDING WARS

I noticed a Star Wars wedding picture in your letters section in issue 65 ("My Big Fat Star Wars Wedding"). Nice, but plastic swords do not a Star Wars wedding make. After seeing Episode II, it was apparent that for our wedding, we wanted to recreate the secret ceremony on Naboo. With virtually no pictures of Padmé's wedding dress available at the time, we had all our costumes made up by a wonderful local seamstress. On September 28, my wife Amy and I were married in front of a small gathering of friends and relatives at Calaveras Big Trees State Park.

TRAVIS GRIFFIN

Valley Springs, CA

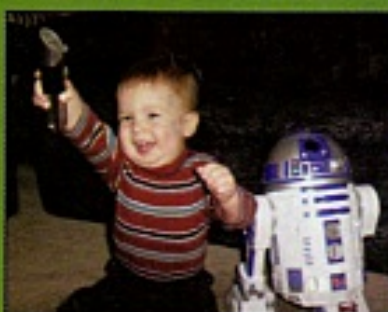


BEAR CLAN HOPEFUL

I just wanted to write to thank you for keeping the *Insider* fresh and exciting. It just goes to show that Star Wars is more than "just a movie." With all your coverage of Expanded-Universe books and games, fan events, and the return of *Bantha Tracks*, when I'm done reading an issue I wait by my mailbox for the next one to arrive. Although he's too young to read *Insider*, my son, Kade, likes Star Wars too. Here he is with his little lightsaber and R2-D2.

SETH BUSINO, TK6025

York, PA



Does anybody ever get a Star Wars divorce? We've yet to see the photos but suspect they involve lots of lightsaber injuries.

ENVIRONMENTALIST EASTER

In your last issue of the *Insider*, you put out a challenge for a Star Wars Easter basket. This is one I fashioned out of all-recycled items.

JANET IANNANTUONO

Dagobah Swamp Foxes

Charleston, SC

If we'd known the response would be so prompt and excellent, we would have put out a challenge for a clean-the-editors'-apartments contest.

Keep the cards and letters coming, along with the emails, images, and all the great suggestions!



Answers from page 90.

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INSIDER INTERVIEW:

Lama Su

A Candid Conversation with the Head Cloner about Genetic Mutations, Dick Clark, and Learning to Love Yourself

by **Kevin Rubio**
illustrated by **Ken Steacy**

While few have heard of the Kaminoans, those in the know recognize them as the preeminent cloners in the galaxy. Their skills have developed as a means of survival when their planet's oceans covered the land. A selective breeding practice was necessary to keep the Kaminoan species viable.

The seemingly placid and innocent Kaminoans possess a scientific cunning that allows them to excel in the genetic manipulation of species. They take pride in their work, seemingly oblivious to the consequences of their craftsmanship.

Kaminoans are outwardly polite but harbor a deep-seated intolerance for imperfection. In cloning, a simple flaw could cause harmful genetic mutations to an entire batch. They closely monitor each batch, looking for any deviations in biochemistry during the growth stage and reconditioning wayward clones that have become too individualistic during training.

Kaminoans have little interest in life beyond their solar system, except when filling an order. They are far removed from galactic politics and have no ethical reservations regarding their work. However, since providing a made-to-order army to the Republic, they have been drawn into the center of galactic affairs. *Star Wars Insider* thought it would be great to give readers a chance to meet these beings and learn a little about their "product."

So, *Insider* dispatched writer/director Kevin Rubio to Tipoca City, capital of the storm-drenched world of Kamino. Kevin's charter flight got a little lost navigating the Rishi Maze but luckily managed to avoid flying into any black holes. After a much-needed toweling down, a surprisingly good meal, and an extensive tour of the cloning facilities, Kevin sat down with Prime Minister Lama Su and a "sample" of their product.

LS: Welcome Mister Rubio. I trust you found our tour informative?

KR: It was very educational, thank you. I was a bit confused why one of the team members wanted some of my hair—

LS: Can I get you anything before we begin?

KR: Do you have any water?

LS: Very amusing. I've heard you're somewhat funny.

KR: Actually, I wasn't trying to be funny. All that walking made me really thirsty... what do you mean, "somewhat?"

LS: (to his assistant) A glass of water for Mister Rubio, please.

KR: Thank you. Why don't we start with the simple questions? Why cloning?

LS: It's what we do best. At first, it was to save ourselves from extinction. What was initially selective breeding to fortify the gene pool evolved into a highly advanced form of genetic duplication. Thus, cloning.

KR: Is there a big market for clones?

LS: Our clientele is minimal but lucrative. Of course, there's always room for expansion. The Republic is due to receive another million clone troopers in just a few years, our largest order ever.

KR: Who was your first client?

LS: Please, forgive me. I'm not at liberty to divulge that information. We pride ourselves on our confidentiality. I can tell you that it was a small and personal order that brought us much acclaim.

KR: Cloning's all the rage where I come from, but they're not quite up to your level yet. Do you think there's a market on Earth for your services?

LS: From what little I know of your culture, I gather most movie stars would make popular sources—particularly the one called Brad Pitt; I hear there's something of a demand for his services.

KR: If you had your choice, whom on Earth would you want to clone?

LS: The holy man who performs your annual falling-star ritual before thousands of devout worshippers. What do you call him?

KR: Dick Clark?

LS: Yes! An excellent specimen.

KR: What about Albert Einstein, or Gandhi?

LS: I'm not aware of these two. Are they still active?

KR: Well, they're both deceased, but I thought all you needed was a genetic sample.

LS: True, but we pride ourselves on perfection. The most viable samples come from living donors, and reanimation is against our policy. Without the donor on hand to study in detail, we cannot insure that the product will meet our high standards.

KR: Have you ever had a... um, bad batch?

LS: Not for quite some time. We've perfected the process, virtually eliminating all random mutations.

KR: Considering your line of business, what are your feelings on the chaos theory? You know, "life finds a way..."

LS: Chaos theory can only be applied to natural environment where variables are in a constant state of flux. Since our process is under meticulous supervision, your "chaos theory" is irrelevant. We'd be negligent if such a thing were permitted here.

KR: You've eliminated all random mutations?

LS: No mutation is truly random; it's just a matter how well you document it. We average seven aberrant clones for every two hundred. We can usually correct any detrimental mutations through extensive conditioning.

KR: Speaking of conditioning, I saw the latest batch of clones—that still sounds so weird—with these funky headsets. They seemed to be learning at an accelerated pace.

LS: They're actually playing one of those massively-multiplayer online games. Sad, really. It always ends the same way: They all want to be soldiers, so there's no one to harvest food, build inns, or make weapons. With no one to tell them what to do, they just stand around and wait for the next monster to spawn and eat them.

KR: This latest order—the Republic Army—is it your greatest achievement?

LS: Indeed yes. We owe our success as much to our original source as we do to our high standards. Jango Fett is one of the finest specimens we ever encountered. Not only did he provide his genetic material, he also aided in training the first batch. Never before have we had a source this involved in the process. Jango's genetic material has been used to produce 200,000 fully-grown and trained specimens, with a million more well on their way. Would you care to meet one?

KR: Sure.

LS: (gesturing to the room's entryway) Meet clone trooper CT-282-SD00001-98372513B. You can call him "two-eight-two" for short. If you don't mind, I'll be leaving you two for a moment. My immediate attention is required, but I'll return shortly.

KR: It's a pleasure to meet you.

282: Thank you, sir.

KR: So, what's it like getting up every morning and running into yourself all day?

282: Quite comforting, sir. There's no need for me to prove I'm better than anyone else, because we're all equal.

KR: If two clones were to fight, who would win?

282: That would depend on their training, sir. A competition between two members of the same class would be a stalemate.

KR: That must be frustrating.

282: No, sir. It confirms that we are all equally capable.

KR: Like communism?

282: Actually it would be more like socialism, but the analogy would still be incorrect. The word you're looking for is "militarism."

KR: Okay... Is there any one thing that you as an individual are better at, that doesn't apply to your training?

282: Yes, I can... no wait. They're about 30,000 others who can do that... Well, I—hmm. There's... no, they can do that too. I'd have to say no, sir.

KR: So I guess—

282: Wait! I can operate a... no. Darn, everyone can do that. Uh, please continue.

KR: So you really have no idea what it's like to be "one-in-a-million," do you?

282: No, it really is more like one of a million.

KR: Do you ever play jokes on each other, like pretend to be one another.

282: With all due respect, sir, that joke got old before my first birthday.

KR: Sorry... well, it seems that Lama Su's back, and he's brought someone else—Oh my god! That's me!

LS: Mister Rubio, I trust that you found two-eight-two informative?

KR: Uh... cloning sure seems to add a few pounds, doesn't it? Although, I do look pretty good if I say so myself. Still,

kinda creepy... I'm sorry, prime minister, you were saying?

LS: Your editor told me you have propensity for turning in your assignments at the last minute. I present to you this sample of our work, free of charge. We hope our gift will serve you well.

KR: That's very kind, but, uh—

KR2: What are you kidding? If anyone needs this, it's you. Did he ask you about his crazy "hive mentality" theory, mister prime minister?

LS: Well, no, he didn't...

KR2: You didn't ask that?

KR: I sort of got sidetracked by all the clones wandering around—

KR2: What about the Marxism vs. socialism question?

282: Actually, he thought it was communism.

KR2: What an idiot—

KR: Hey!

LS: Amazing, Mister Rubio, isn't he?

KR: Not really the exact word I'd use—

KR2: Not surprising considering your vocabulary.

KR: Oh, shut up.

KR2: You shut up.

KR: You know, if you weren't me I'd—

KR2: What, verbally assault me with misquoted punch lines from iconic '80s movies?

KR: That's it! When we get out of here—

KR2: Did you know that his predilection for blondes is based on the fact that he could never get over some girl who dumped him in high school?

LS: Really? How sad. We might be able to scare up another sample that could help you with your, um, "problem."

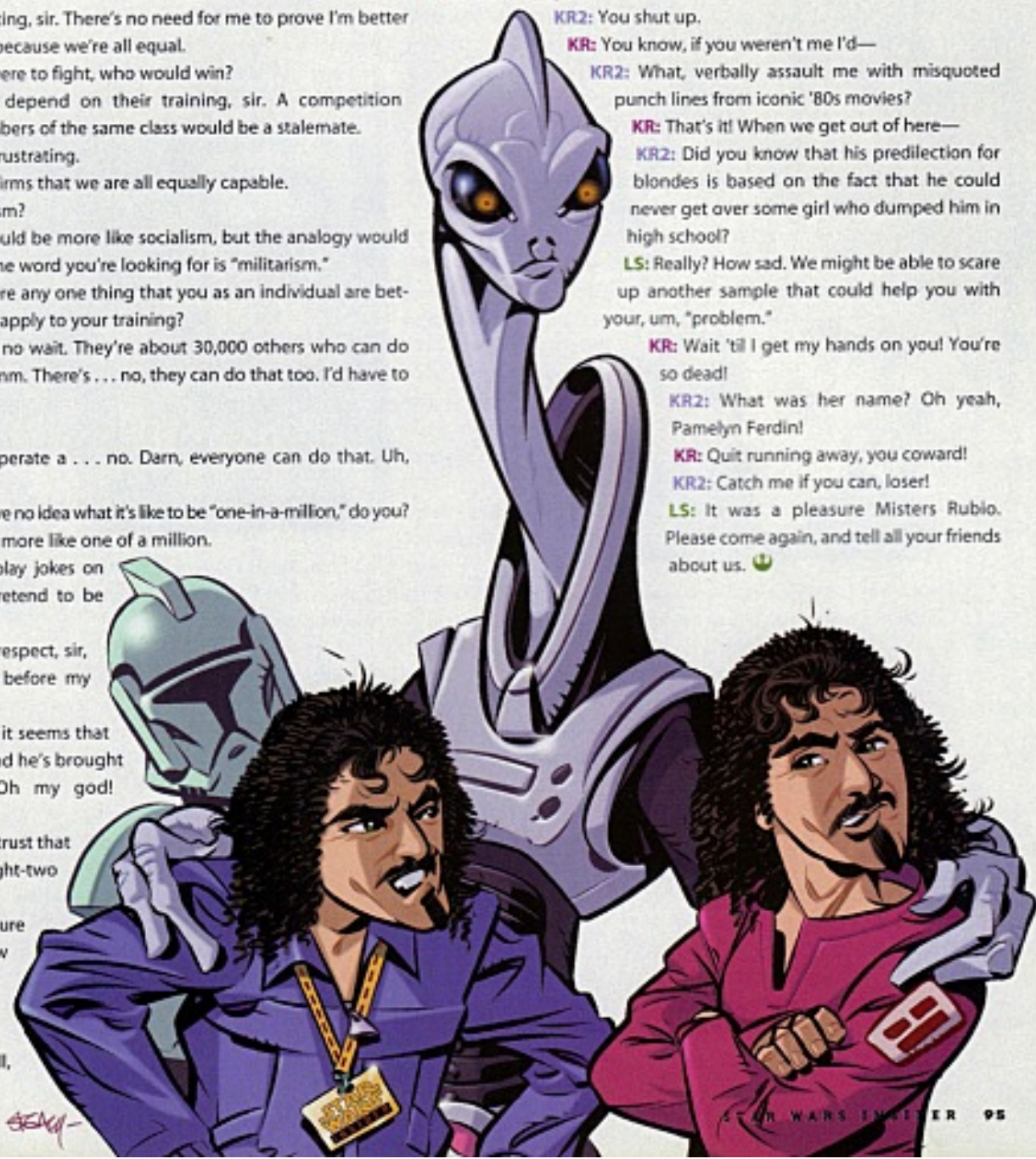
KR: Wait 'til I get my hands on you! You're so dead!

KR2: What was her name? Oh yeah, Pamelyn Ferdin!

KR: Quit running away, you coward!

KR2: Catch me if you can, loser!

LS: It was a pleasure Masters Rubio. Please come again, and tell all your friends about us. ☺



Answers to Your Star Wars Questions

with Pablo Hidalgo, Internet Content Provider for starwars.com

Why does Jango Fett take his helmet off in the movies, but Boba Fett never does?

From a story point of view, filling in Boba's background required giving a face to his roots in the form of Jango, his father. In the same way that we're peering "beneath the helmet" of Darth Vader in the prequels, we do the same for the enigmatic Fett in Episode II. George Lucas wanted Jango to be a villain in shades of gray. He's a weapon-clad killer, but also a caring father. It's easier to portray such compassion without a bucket on your head.

From an in-universe perspective, a lot of it has to do with the differences in personality between Jango and Boba. The younger Fett carries much emotional baggage—seeing your father beheaded at age 10 and sharing the same face with millions of troopers will do that to you.

While much of his personality will always remain inscrutable, it seems Boba has identity issues that he keeps hidden beneath his helmet. One of the most poignant lines Boba Fett ever uttered in the Expanded Universe was in reference to his helmet: "This is my face," he says to Dengar in *Boba Fett: Twin Engines of Destruction*. Jango wasn't nearly as attached to his armor.



droid or Padmé assuring Qui-Gon she had been trained in self defense. These scenes were never part of the theatrical release.

Likewise, Luke building his lightsaber never made the theatrical cut of *Return of the Jedi*, but it still exists in a number of spin-off products, which is the likely source of this memory. Luke's craftsmanship is vividly recounted in James Kahn's novelization of *Jedi*. The scene is suggested in the splash page of the monthly comic adaptation of *Return of the Jedi*, and *Shadows of the Empire* and the *Return of the Jedi* National Public Radio Dramatization describe the scene in detail.

Luke says near the end of *A New Hope*, "... just like Beggar's Canyon back home." Obviously "back home" is Tatooine, but what exactly is Beggar's Canyon, and what did Luke and his friends do there? Is it the equivalent of teenage drag racing?

Drag racing is the perfect analogy, and not surprising given George Lucas' teenage passion of auto racing. Instead of cars, Tatooine youth raced skyhoppers, a type of three-winged atmospheric speeder craft. Luke has one parked in his garage in *A New Hope* and plays with a miniature T-16 skyhopper while Threepio soaks in his

Do characters of the *Star Wars* universe believe in heaven and/or hell? I only ask because of Han's remark in *The Empire Strikes Back* before setting out to find Luke.

Some do. Some don't. Our little planet Earth has developed countless belief systems, so you could imagine what an entire galaxy full of mortals can come up with. The Gungans, for example, revere multiple gods. The Ewok and Wookiee tribal religions have versions of the afterlife very closely tied into the natural environment of their arboreal home-worlds.

Corellian beliefs include no less than nine types of hell, though the exact nature of each hell hasn't been explained. Han's use of the term is probably more of a cultural colloquialism than any indication of being deeply religious.

I seem to remember when *Return of the Jedi* first hit the cinemas that one of the opening scenes was Luke making his lightsaber. Along with other footage in the film, why was this lost when it hit video?

Way back in issue #37, the *Insider* received mail from readers adamant that they had seen the Biggs and Luke scenes cut from *A New Hope* either in the theater or on television. *Star Wars* fans have active imaginations, and it got the better of them in this case: their minds had played tricks on them, and they remembered seeing scenes that they hadn't.

The Anchorhead sequences of *A New Hope* are the most common subject of false memories, but there are others. Many fans swear that *The Phantom Menace* was altered when it came to home video by deleting scenes of Jar Jar breaking an astromech



oil bath. They also honed their gunnery skills by targeting nasty vermin called womp rats.



oil bath. They also honed their gunnery skills by targeting nasty vermin called womp rats.

Beggar's Canyon is a long, winding craggy expanse of rocky desert that snakes its way through a number of different locales. Part of the Boonta Eve Podrace course cuts through a stretch Beggar's Canyon—in Episode I, the shot of Aurra Sing watching the Podrace takes place there.

The canyon is the ancient, dried-out remains of the confluence of three rivers. The gorge includes such features as the Stone Needle, a natural rock formation that only the most daring pilots attempt to thread. Both Luke and Biggs have threaded the Stone Needle at extreme speeds. Other landmarks include areas known as the Bottleneck, Dead Man's Turn, and the Diablo Cut.

Since Beggar's Canyon is a testing ground for piloting skills, it's only natural that it became the setting for challenging flight courses in several of LucasArts' computer games, including *Rebel Assault*, *Episode I: Podracer*, and *Shadows of the Empire*.



Who're you calling nasty?



In the Expanded Universe, Mara Jade wields a lightsaber that Luke has given her. We are told it is the same lightsaber from *The Empire Strikes Back*. When and how did he retrieve it if years have passed since his lightsaber (and his wrist) plummeted into the mists of Bespin?

That bundle that falls from Cloud City alongside Luke in *Empire* isn't his hand, since his severed appendage fell down a minute or so earlier and was sucked down a different vent. That was just some non-descript lump of refuse tumbling into the abyss, demonstrating the danger that Luke faced.

Luke's lightsaber, still clutched in the severed hand, got sucked into a Cloud City refuse reclamation unit and was salvaged by a team of Ugnaughts. Following orders from the Emperor, Vader visited the Ugnaughts and retrieved the hand and weapon, presenting it to his master as a gruesome trophy.

Palpatine kept vast storehouses of treasure and technology won during his conquests. One such repository was hidden within Mount Tantiss on the planet Wayland. Palpatine kept Luke's hand there.

Years later, during Grand Admiral Thrawn's campaign to retake the Core Worlds, the insane clone of Jedi Master Jorus C'baoth unleashed Luuke, a mindless clone of Luke Skywalker grown from genetic material harvested from the hand, and armed him with Luke's blue-bladed lightsaber.

Mara Jade killed the clone, which cured her of a long-held obsession with killing Skywalker. Luke let her keep the lightsaber that once belonged to his father.

If Luke hates the Empire ("It's not like I like the Empire, I hate it"), why was he trying to join the Imperial Academy?

The Academy and the Empire aren't synonymous (though the cynical galactic citizen would argue that point). As a denizen of a backwater Outer Rim world, an ambitious young man like Luke didn't have many options of escape into a bigger, richer life. If Tatooine is the equivalent of a small town, then the Academy is college in the big city.

The Academy offers career education in a number of space-based fields, most notably Exploration, Military, and Merchant services. As the Empire grew more powerful, it began drafting Academy graduates into the Imperial Navy.

Luke's friend Biggs Darklighter went to the Academy but avoided the draft and landed a commission on a non-combat vessel, the freighter *Rand Ecliptic*. Luke told Biggs that he was going to join the Academy some day and that he wouldn't get drafted into the Imperial Starfleet.

Why does the droid (in Jabba's Palace) get his feet burned? Do droids have a sense of touch and pain?

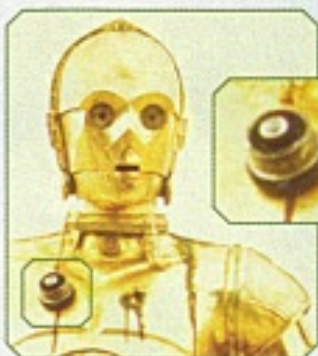
If you define pain as a sort of sensory alarm that tells us, "Don't do what you're doing, because it's causing damage!" then, yes,

droids can experience the electronic equivalent of pain. Droids designed to closely interact with organic beings have personality programming that produces reactions to pain that one would expect—fear, shock, and even screams.

Ordinarily, a lowly power droid shouldn't be so dramatic or expressive. EV-9D9, the head of Jabba's droid pool, was a sadist who was fascinated by the chaotic jumble of electronic pain signals. She crafted "pain buttons" and affixed them to her subjects so that they could suffer and communicate the agony she inflicted on them.

In *Return of the Jedi*, EV-9D9 orders C-3PO to be fit with a restraining bolt, yet when you see him in the next scene in Jabba's Palace, he has no bolt. What happened?

The Databank, a feature of starwars.com, explains that there exist multiple varieties of restraining bolt. Some are big, clunky external units welded onto a droid's surface. Others are smaller internal mechanisms not visible from the outside. Presumably, Threepio was fitted with the latter in Jabba's palace.



Are Jedi Masters Adi Gallia and Stass Allie the same character?

No, but they sure do look alike. When casting Episode II's humanoid Jedi arena fighters, George Lucas wanted to maintain visual continuity with the Jedi seen in Episode I, so a number of costume and makeup styles were carried over into *Attack of the Clones*. Adi Gallia's toloth headdress, Eeth Koth's vestigial horns and long black hair, Depa Billaba's marks of illumination and hairstyle, and Plo Koon and Saesee Tiin's alien masks were resurrected for the Jedi actors filmed for the arena sequence at Fox Studios Australia.

However, different actors were cast for these characters. In the case of Plo Koon and Saesee Tiin, it didn't really matter since their masks obscured any hint of them being different performers. With Gallia, Koth, and Billaba, however, it was clear that the actors cast in Australia weren't the same ones cast in England for Episode I. So, these characters were renamed to be new Jedi. Gallia became Stass Allie, Koth became Agen Kolar and Depa Billaba became Sar Labooda. Stass Allie has since been revealed to be a cousin of Adi Gallia.

Attentive fans may have spotted the Episode I actors still listed in the Episode II credits; that's because the Jedi Council footage seen in *Attack of the Clones* was pieced together from archival footage shot for *The Phantom Menace*, so they were technically in the movie even though no new footage was shot.



QUESTIONS?

Do you have a Star Wars trivia question that you can't find the answer to? E-mail it to us at QandA@palo.com or send it to *Star Wars Insider*, 3245 146th Place SE, Suite 110, Bellevue, WA 98007. RTN: Q&A.



20TH ANNIVERSARY

STAR WARS
RETURN OF THE JEDI

MARK HAMILL • HARRISON FORD • CARRIE FISHER
BILLY DEE WILLIAMS • ANTHONY DANIELS

Directed by RICHARD MARQUAND

Produced by LAWRENCE KASDAN

Screenplay by LAWRENCE KASDAN

Story by GEORGE LUCAS

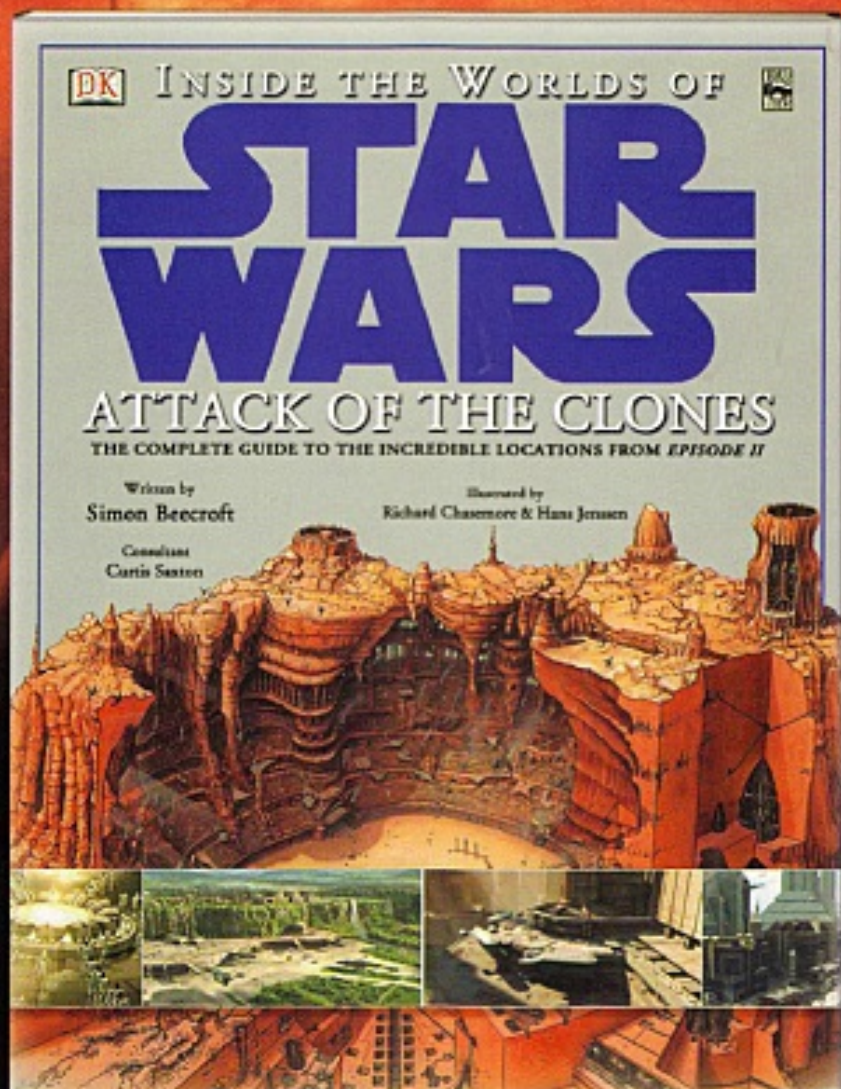
Executive Producer HOWARD KAZANJIAN

Producer GEORGE LUCAS

Music by JOHN WILLIAMS



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